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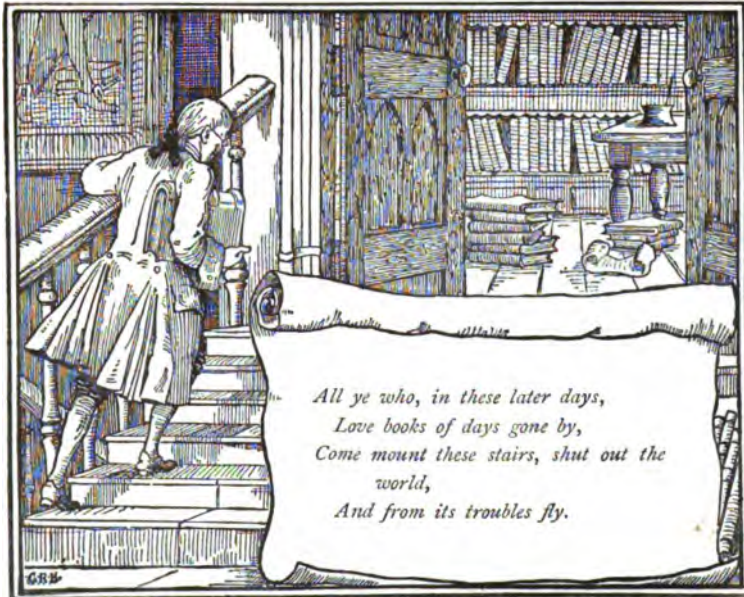






# THE BIBLIOGRAPHER

*A Journal of Book-Love.*



VOL. I.

DECEMBER 1881—MAY 1882.

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## PREFACE.



THE completion of the first volume of the BIBLIOGRAPHER offers a favourable opportunity for considering how far we have been able to carry out the promises of our original prospectus; and we trust that our readers, after the experience of six months, will be of opinion that these promises have been more than fulfilled. The three great objects of a journal such as this appear to be—firstly, the production of fresh information in a convenient and easily accessible form; secondly, the giving an account of what is passing in the bibliographical world; and thirdly, the formation of a medium of communication between those interested in old books.

The field is a vast one, and we can only cultivate it satisfactorily by receiving the continued support of those who have already given such valued assistance. Many tastes have to be catered for; and those who care only for the solid matters will, we hope, bear with us while we supply also a somewhat lighter food for others. And those who look more for the curiosities and by-ways of literature will, we hope, on their part be satisfied that some lists and drier matter are supplied. We trust that during the short time the BIBLIOGRAPHER has been in existence we have shown

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satisfactorily the lines upon which we propose to work, and we doubt not that, as volume is added to volume, they will show that a work has been produced that will continue to be of real value and interest to all bibliographers.

H. B. W.





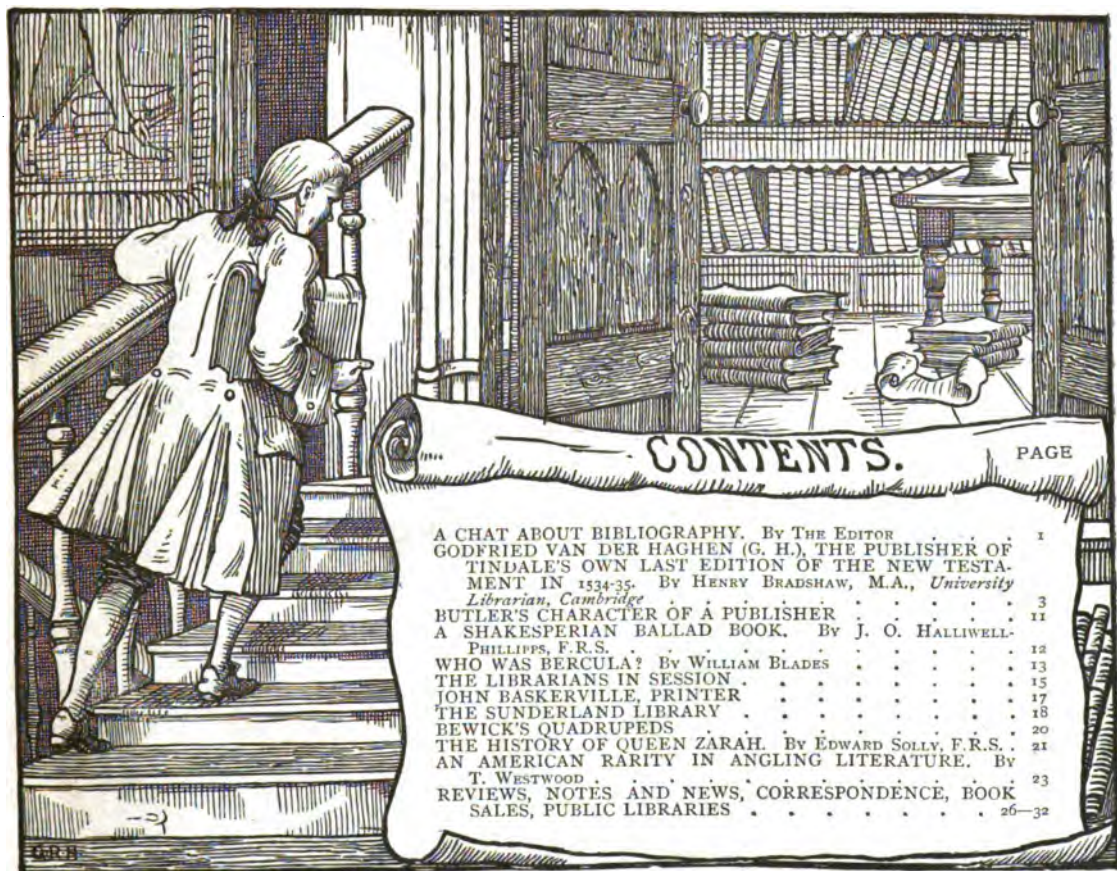
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# THE BIBLIOGRAPHER.

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## A CHAT ABOUT BIBLIOGRAPHY.

By the EDITOR.

Knowing I loved my books, he furnished me  
From my own library with volumes that  
I prize above my dukedom.

**T**HUS spoke Prospero, who had only just before said that his library "was dukedom large enough," and all lovers of books must feel that he was right; for in conversing with the master-spirits of past ages, they can to some extent throw aside the cares of the outside world; and when they leave the room consecrated to their books, they go forth stronger and richer in spirit than when they entered it. Shakespeare was not a bookish man, and there is no reason to believe that he took many books with him when he retired to New Place; but he entered into the feelings of the learned, as well as into those of the unlearned, and he made one of his finest characters in one of his finest plays express the sentiment which will come home to all readers of these pages. As this was an expression of his later life, so it was only an amplification of what he had said in his early work, when he made Titus Andronicus exclaim—

Come and take choice of all my library,  
And so beguile thy sorrow.

Those who are contented with a rapid  
No. I.

perusal of the newspaper, the magazine, or other ephemeral publications of the day, can know nothing of the fascination which accompanies the study of book lore and of the indescribable charm which surrounds the very exterior of the books the student loves so fondly. The idler understands this not, and is apt to think the man who surrounds himself with books is a madman. How nobly has Mr. Ruskin denounced this pestilent heresy! He writes in *Sesame and Lilies*, "If a man spend lavishly on his library, you call him mad, a bibliomaniac; but you never call one a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books. Or to go lower still, how much do you think the contents of the bookshelves of the United Kingdom, public and private, would fetch as compared with the contents of its wine cellars? What position would its expenditure on literature take as compared with its expenditure on luxurious eating? We talk of food for the mind, as of food for the body: now a good book contains such food inexhaustibly; it is provision for life, and for the best part of us; yet how long most people would look at the best book before they would give the price of a large turbot for it! . . . The very cheapness of literature is making even wiser people forget that if a book is worth reading it is worth buying."

Bibliography deals with a great variety of subjects, and in these pages we propose to treat it in its widest sense. Much has been done in the past, and we wish to do honour to the men who worked when the public, Gallio-like, cared for none of these things. They laboured for those who came after them, and it is but fair that we who gain benefits from what they did should raise a monument to them. But there is also much still to be done, and if we map out the subject we shall find many wastes still quite uncultivated. We are too apt to forget that books existed and were widely circulated before the art of printing was invented, that the productions of the authors of ancient Greece were more really published than many of the books of the present day, and that books in Rome were cheap and plentiful. There is still much to be done in popularising Palæography, and thus in disseminating the knowledge of the few among the many, as there is also in the discrimination of the different types of the early printers. Then the history of bookselling is still practically unwritten, and Carlyle said that "in these days ten ordinary histories of kings and countries were well exchanged against the tenth part of one good history of booksellers." The bibliographer wants to learn the history of his books, and in obtaining this knowledge he knows how useful different editions are to him. That which has puzzled former writers stands clear as day to him when all the editions of a book are before him.

We are still in the collecting stage, and we have not yet sufficient trustworthy evidence to generalise upon; but there are signs that the dry bones are beginning to come together, and that the time will not be far distant when bibliography shall become a physical science, when the chaos shall be reduced to cosmos, and when causes for the sequence of bibliographical events will become clear. Even now, when we are asked, "Can these bones live?" we may triumphantly answer, "Yes." Whatever they may have been, they are not now *dry* bones, but bones clothed with flesh, which are gradually coming together "bone to his bone." The man who knows nothing of the fascination of bibliography may look upon books as little more than furniture, but the true bibliophile knows

each one as an individual, and with old Tom Fuller can say he loves the "company of honest old fellows in leathern jackets;" aye, and he cares for their appearance, and sees that their jackets are renewed when worn out, and that the covering is in accord with the sturdy heart within.

Perhaps some one will remark that although we have said much on the delights of bibliography, we have not given any illustrations. This it is easy to do. The book-lover has probably few greater pleasures than those he enjoys when he comes upon some pretty poem, quaint conceit, or other choice passage in a scarce and forgotten volume; for he feels that he has discovered a jewel that has too long been overlooked, or it may be that he finds a curious illustration of one of the old dramatists in a record of an odd custom. Many persons hold the somewhat optimistic theory that whatever is good in literature has been preserved to us, and is available to all readers. Doubtless many rare books have but few intrinsic merits to commend them, but that there are some which contain gems that we should not willingly let die is palpable to all who know the numerous beautiful pieces which Sir Egerton Brydges managed to select in his valuable works.

There are many other points than actual merit that make an old book interesting to its possessor. Sometimes it is the title, sometimes it is the preface or the dedication to a great man, and sometimes it is the index, which gives a distinctive character to the book. Overlooked biographical facts often lurk in these dedications and prefaces.

Old books sometimes have notes written on the margin, and these are often of the greatest interest. We hope our readers will help us in preserving these and making them known. Even when these are written by unknown men, they are of value as illustrating the text; thus an honoured friend possesses a copy of Elizabeth Elstob's *Rudiments of Grammar for the English Saxon Tongue*, (London, 1715,) which belonged to one Arthur Zouch. In one of the pages of this book the author remarks, "I must confess I hope, whenever such a project shall be taken in hand for correcting, enlarging, and ascertaining our language," etc. Opposite to this is Zouch's

MS. note, which reads as follows: "This I apprehend is accomplished by Sam. Johnson's Dictionary in two folio volumes, which I have not yet seen. June y<sup>o</sup> 1st, 55." There is nothing much in this, but still it is an agreeable surprise, as we turn over the leaves, to come upon a note that tells of a time when Johnson's Dictionary was a new book just issued from the press. One more illustration of the interest of marginalia may be found in one of Pepys's books at Magdalene College, Cambridge. In Cotton's *Compleat Gamester* (1674), 'cocking' (or cock-fighting) is described as a "game of delight and pleasure," but Pepys has added in the margin—"of barbarity." This shows that though the diarist did once go to see a cock-fight in Shoe Lane, he did not approve of the sport.

These are instances of the interest connected with the study of books, but much might also be said of the historic value attached to the distinguishing of various editions of a book. Some writers have a vicious habit of taking it for granted that because a fact is mentioned in a late edition it is sure to be found in an earlier one; thus it has been very generally stated that the place Piccadilly is mentioned in the first edition of Gerard's *Herbal* (1597), but it is not so. Pickadilla does occur in the second edition (1633), and here it has been seen; but the first quoter wished to set the date back, and jumped to the conclusion that what was in the second must be in the first edition, and succeeding writers have followed him like a flock of sheep. It has been said that the first virtue of an author is to consult his authorities; and if he does so, he is sure to be rewarded by finding something good which he did not look for. Possibly much of the revived interest in the science of bibliography may be traced to the enforcement of this golden rule. Little more need be said in glorification of our subject. Book-lovers know its charms from experience, they know what endless variety is to be found in the study of bibliography, and it is not necessary to inform them, but a word of invitation may be given to those who have not yet fallen under the spell. Other hobbies are expensive, but this one is for the poor man as well as for the rich. Bibliography can be studied from other men's books, and the public libraries are at our disposal. The biblio-

grapher can do with a few books, but those few will be dear to him, for each one will have a history. Unknown books are lurking in out-of-the-way places, and the help of all is wanted to ferret them out. Sportsmen may each glorify as they have done the pleasures of their favourite pursuit, but in these pages we may boldly ask, what sport can equal that of book-hunting?



GODFRIED VAN DER HAGHEN (G. H.),  
THE PUBLISHER OF TINDALE'S  
OWN LAST EDITION OF THE  
NEW TESTAMENT IN 1534-35.

[The following notes were made two years ago, but, for want of some congenial medium of publication such as that at last afforded by the BIBLIOGRAPHER, were never communicated to any one. I mentioned the bare facts to Mr. Fry and to Mr. Stevens at the time; but no notice of them has hitherto, so far as I know, appeared in print.—H. B.]



HOPE that my indefatigable friends, Mr. Francis Fry and Mr. Henry Stevens, will not take it amiss if an outsider, who has made no study of Antwerp printing during the Tindale period, comes forward with a suggestion as to the G.H., whose mark appears on the text-title of the original edition of Tindale's final revision of his English version of the New Testament, printed in 1534-35. It seems to me that it only needs to be stated to be accepted; and I can but wonder that those who have given minute attention to the subject should have been driven to hazarding unsatisfactory conjectures, when the facts were patent before them.

Mr. Fry has recently published (4to. London, 1878), an invaluable work called *A Bibliographical Description of the Editions of the New Testament, Tyndale's Version in English, . . . illustrated with seventy-three plates*. It is simply a storehouse of facts upon the subject; and it is here that we have for the first time a clear statement of Tindale's work upon the New Testament, unclouded by the confusion caused by the want of knowledge from which previous writers suffered. The sequence of the editions, certainly issued

before Tindale's death in 1536, now stands out plainly for any one to see.

Let me here say one word as to the spelling of Tindale's name. It is not perhaps a matter of any grave importance; yet, if there be any approach to consistency observable in the man's own habit of spelling his own name, in a time when the greatest inconstancy prevailed, it is at least more respectful to him, to adopt his own fashion. In his miscellaneous works, the original editions (which alone have to be considered) display a slight fluctuation between "Tindale" and "Tyndale," though "Tindale" predominates. But in his editions of the New Testament, which more certainly passed through the press under his own eye, the name is uniformly "Tindale." In the uncompleted quarto edition (No. 1 of my list below, 1525) the name does not occur; and in the first complete edition (No. 2, 1525 or 1526), we know that his name did not appear. But in his own second complete edition (No. 4, Nov. 1534), we find "Willyam Tindale" on the general title, followed by "W. T. vnto the Reader," and "Willyam Tindale yet once more to the Christen Reader." Again, in his own third and last complete edition (No. 5, 1534-35) we find "Willyam Tindale" on the general title, followed by "Willyam Tindale vnto the Christen Reader." Further, in the only autograph letter of his as yet discovered, which has been given in facsimile by Mr. Fry, from the original in the Brussels archives, the signature is "W Tindal," or, as we should write it, without the mark of abbreviation, "W. Tindalus." It is a Latin letter written in the winter of 1535-36. With these facts before me, I am content to reject the casual spelling adopted by Mr. Fry and most writers on the subject, and to revert to what I feel justified in considering Tindale's own habitual mode of writing his own name; and I hope that others will follow my example.

I have said that, thanks to Mr. Fry's labours, the sequence of the early editions of Tindale's version of the New Testament, issued during his lifetime, stands out clearly. It may be put briefly thus:

1. 4to. Printed at Cologne, by Peter Quentell, in 1525. Only ten sheets had been printed, when the work was forcibly

interrupted, and all further progress in the edition seems to have been stopped. One copy, wanting the first leaf (with the title) and the last two sheets, is preserved in the Grenville collection in the British Museum. It has been reproduced in facsimile, with an introduction, by Mr. Edward Arber.

2. 8vo. Printed at Worms, by Peter Schoeffer, in 1525 or 1526. This is Tindale's first complete edition. A copy, wanting only the first leaf (with the title), is preserved at the Baptist College, Bristol; and another, very imperfect, is in St. Paul's Cathedral library. The Bristol copy has been reproduced in facsimile, with an introduction, by Mr. Fry.

3. 16mo. Printed at Antwerp, by the widow of Chr. Endhoven, August, 1534. This is a freely altered reprint of Tindale's book (No. 2), by George Joye. One copy is preserved, in the Grenville collection in the British Museum.

4. 8vo. Printed at Antwerp, by Marten Emperowr [Martin de Keyser, Martinus Cæsar], the text-title dated 1534, the general title November, 1534. Joye's edition (No. 3) was published before the printing of this commenced. Many copies of this (Tindale's own complete second edition) are preserved, at the British Museum, Oxford, Cambridge, and elsewhere.

5. 8vo. Printed at Antwerp, by an as yet unknown printer, for G. H. [Godfried van der Haghen, Godefridus Dumæus], the text-title dated 1534, the general title 1535. Copies more or less imperfect are preserved in the British Museum, in the Bodleian Library, and in the Earl of Pembroke's collection at Wilton, all wanting the general title and preliminary matter. Mr. Fry is the happy possessor of a copy containing the general title and a good part of the preliminary matter belonging to it. His work has made it perfectly clear that in this book we have Tindale's own third complete edition of his English version of the New Testament.

6. 8vo. Place and printer as yet unknown, the text-title dated 1535, the general title not as yet discovered. This is a reprint of the preceding edition, and is chiefly noted for the very peculiar spelling found in it. An imperfect copy is in the British Museum; one more perfect is in the University Library,



Cambridge ; and a third is at Exeter College, Oxford. None of these, however, contain any of the proper preliminary matter, or the general title.

From this list it will be seen that our knowledge concerning the printing and publication of the first four books is fairly complete, but that the printer of No. 5 is unknown to us, and the publisher as yet only recognisable by his trade-mark ; while of No. 6 printer and publisher are alike unknown to us. Of the *printer* of No. 5 I have nothing to say. My object at present is to offer a suggestion as to its *publisher*, whose trademark bears the initial G. H. In Mr. Fry's *Bibliographical Description*, page 13, he quotes Mr. Henry Stevens as writing thus : "Matthew's New Testament has recently been proved by Mr. Francis Fry, of Bristol, to be a reprint of Tyndale's last revision, the edition of 1534-5, with the combined initials of Tyndale and Van Meteren on the (2nd) title-page. Mr. Francis Fry, under his No. 4, calls this edition G. H., but has hitherto been unable to explain the monogram. Our suggestion is that the G. H. means the translator, GUILLAUME HYTCHINS, the assumed name of William Tyndale ; the other letters being the initials of the printer and proprietor I. V. M., that is Jacob van Meteren." Mr. Fry adds : "I had made much search to discover the meaning of this monogram, but in vain. Mr. Stevens' suggestion probably is correct." But Mr. Stevens and Mr. Fry have both of them done far too much valuable work to allow their names to be connected with a suggestion which only shows a complete misconception of the essential nature of the old trade-marks. A merchant's device may bear his initial, or not ; but the notion of combining the mark of one man with the initial of another wholly independent person is an absurdity. I believe, too, that I should not be far wrong in saying that the initial which a man uses in his trade-mark is the initial of his name or names in the vernacular, and not in Latin or any foreign language which he may be led to use in the imprint of a book, because the book is in that language. My own suggestions are offered here chiefly as a sample of the way in which bibliographical problems of this kind may

be simply and satisfactorily worked out ; so I will at once proceed to my story.

An accident led me, a short time ago (May 2nd, 1879), to refer to Dr. Boehmer's *Bibliotheca Wiffeniana* ; and, on opening the book, my eye lighted upon an entry (page 88) of the title of the "Pro Carolo V. Imperatore Apologetici libri duo" of Alfonso de Valdés, published in 1527, at Antwerp, "apud Godfr. Dumæum." After noting the Serrure and Le Tellier copies of this rare work, Dr. Boehmer suggests that an imperfect book in Mr. Wiffen's library may be a copy of the edition issued by Dumæus. He describes it as defective at beginning and end, but as having at the beginning of Book ii. a merchant's mark with the initial G. H. Had Dr. Boehmer not been at the pains to reproduce this trade-mark and initial in his text, my attention would never have been arrested. As it was, I instantly recognised in it the very device which Mr. Fry's laborious investigations and numerous facsimiles had made familiar to us all as the trade-mark of Tindale's unknown publisher in 1534-35. I use the term *publisher*, rather than *printer*, because, assuming (as I did at that time on insufficient data) that the New Testament of 1534-35 was printed by the well-known Antwerp printer, Martin de Keyser, who had already printed Tindale's previous edition of November 1534, I had long ago concluded that the unknown G. H. was the publisher, or undertaker of the cost, of the edition of 1534-35, and not the actual printer of it. In Dr. Boehmer's words there is nothing to show whether the concurrence of the name and initial presented the same conclusion to his mind which they did to mine, or whether he made the remark at random, on the assumption that a book might easily bear the name "Godfridus Dumæus" and the trade-mark of "G. H." without being in any way noticeable on that account. In any case he draws no attention to the point, and I may conclude, therefore, that it did not strike him as a fact of any particular interest.

For my own part, the moment I read his note, my instinct told me that I was on the track to discover the unknown G. H. The possible alternatives, if Dr. Boehmer's suggestion were true, were these : Either G. H.

and Godfridus Dumæus were the same person, or they were not; and the following results would become clear:

1. If they were not the same person, there were again two alternatives: either one would be the printer, and the other the publisher, of the book; or one would have succeeded to the business of the other, and so Dumæus would have become the legitimate inheritor of the trade-mark of G. H., just as W. de Worde did of Caxton's at Westminster, and Redman of Pynson's in London.

2. If they were the same person, then G. H. would be the initial of the original Dutch name of a man who in Latin styled himself, after the fashion of the day, Godfridus Dumæus. I believe this to be, as I have said before, the universal law of trade-mark initials; and an instance happened to be very familiar at the moment, in the case of Tindale's own printer of a few months before, all of whose devices bear the initial M. K., for his Dutch name, Martin de Keyser, which he uses in the imprints of his Dutch books, though he habitually calls himself Martinus Cæsar, Martin Lempereur, and Marten Emperowr, in those of his Latin, French, and English books respectively.

But, as a matter of fact, long before all these alternatives and sub-alternatives had time to present themselves to my mind, I had arrived at the conclusion that *Dumæus*, a name till then unknown to me, but evidently nothing more than a derivative of *dumus*, a thicket, could only represent the well-known Dutch name, *Van der Haghen*, and that Godfried van der Haghen was the single name which would at once afford G. H. as its trade-mark initial, and Godfridus Dumæus as its Latin equivalent, to be used in the imprint of a Latin book. The first biographical dictionary that came to hand settled the point at once, by telling me of a Dutch Dominican friar of the sixteenth century, who called himself in literature Joannes Dumæus, while his native name was Jan van der Haghen. I felt it desirable, however, to confirm the conjecture started by Dr. Boehmer's remark, and to see with my own eyes a book in which the name of Dumæus or its equivalent stood on the same title-page with the G. H. device. This wish was very soon gratified.

Shortly afterwards, Dr. Westcott (to whom, from his interest in the history of Tindale's work upon the New Testament, I had at once mentioned my idea) sent me, from the Cathedral library at Peterborough, a small octavo volume containing Lily and Erasmus' *Libellus de octo Orationis Partium Constructione*, printed at Antwerp in May, 1529. It has at the end the early separate device of Martin de Keyser, with the initial 'M. K.,' the motto 'Sola fides sufficit,' and the date '1525,' all in the cut, but without any imprint. At the beginning is the title, with the imprint, 'Godfridus Dumæus excudebat,' all within a border of four pieces, of which the lower one, forming the sill, contains the trade-mark and initial G. H., and is identical with that used on the text-title of Tindale's New Testament of 1534-5, as reproduced by Mr. Fry. Here, then, was a further step reached in the investigation. The device, at the end, of the well-known Antwerp printer, Martin de Keyser, showed that the book was *printed* by him. The imprint and border of the title-page therefore showed conclusively that G. H., or Godfridus Dumæus, was the *publisher* of the book.

The next point was to ascertain whether an examination of the received history of the Antwerp press would bring to light any connexion or association in work between Godfried van der Haghen or Godfridus Dumæus and Martin de Keyser, or any one else engaged in the book trade at Antwerp. It is very necessary to trace out these business connexions, because it is only thus that we can get a true view of the nature of each man's proper line of business. If we find, where two names are associated in the production of one book, the one man's name connected with such phrases as *sumptibus*, *impensis*, etc., while the other uses of himself the word *imprimebat*, etc., we get a clue, which, taken as a guide in further investigation, frequently proves conclusively that the one man was a printer by trade, and perhaps occasionally a bookseller; while the other was a bookseller by trade, and never appears as a printer. Now the second portion of Panzer's *Annales Typographici* contains the best account of Antwerp printing from 1501 to 1536, which is at my disposal. Panzer gives seven books as bearing the name of



Godefridus Dumæus. But of these seven, five bear also the imprint of Martinus Cæsar, whose name is connected with twenty-six books in the same list. Now a bare reading of the titles of these is enough to show, not merely that the two men worked in concert, but that the one was the printer, and the other the publisher, or undertaker of the cost, of those books, to which their names are both attached. Indeed, it is worth notice that of all the books given by Panzer as printed by Martinus Cæsar, in which he is associated with any one else as publisher or undertaker of the cost, that publisher is Godefridus Dumæus; and of all the books given by Panzer as issued by Godefridus Dumæus, in which he is associated with anyone else as printer, that printer is Martinus Cæsar.

In trying to show what I believe to be the simplest mode of solving a bibliographical problem, I can but point out the method which I adopted in this particular case. For this purpose I must give here the wording of the imprints of these books, as they stand in Panzer's list of books printed at Antwerp (*Ann. Typ.*, vol. vi., p. 12 and onwards). I will then add a few notes upon these entries, derived from such books as we happen to have in our University Library. The brief title of each work will further enable any one to look for copies in any library which may be within his reach. The references are to Panzer's numbers.

94. *Apud Godofr. Dumæum.* 1527. 8vo. (Latin.)

105. *Apud Martinum Cæsarem.* Nov. 1528. 12mo. (Latin.)

106. *Per Martinum Cæsarem.* 1528. 8vo. (Latin.)

107. *Typis et impensis Martini Lempereur.* 1528. 4 vols. 8vo. (French.)

122. *Apud Martinum Cæsarem.* Jan. 1529. 8vo. (Latin.)

123. *Godfridus Dumæus excudebat.* Mai. 1529. 8vo. (Latin.)

127. 1529. 8vo. (Latin.)

138. *Martinus Cæsar excudebat impensis honesti viri Godefridi Dumai.* Nov. 12, 1530. 8vo. (Latin.)

139. *Par Martin Lempereur.* 1530. Folio. (French.)

146. *Apud Martinum Cæsarem impensis Godefridi Dumai.* 1531. 8vo. (Latin.)

147. *Impress. per Martinum Cæsaris impensis honesti viri Godefridi Dumai.* April 24, 1531. 8vo. (Latin.)

148. *Martinus Cæsar excudebat.* Jun. 6. 1531. 8vo. (Latin.)

149. *Apud Martinum Cæsarem.* 1531. 8vo. (Latin.)

151. *By Martin de Keyser.* 1531. 8vo. (Dutch.)

152. *Typis Martini Lempereur.* 1531. 8vo. (French.)

164. *Apud Martinum Cæsarem.* Apr. 1532. 8vo. (Latin.)

165. *Apud Martinum Cæsarem.* 1532. 12mo. (Latin.)

166. *Typis Martini Lempereur.* 1532. 12mo. (French.)

178. *Apud Martinum Cæsarem.* 1533. 8vo. (Latin.)

179. *Apud Martinum Cæsarem.* 1533. 8vo. (Latin.)

191. *Excudebat Martinus Cæsar sumptu et opera Godefridi Dumai.* Febr. 1534. Folio. (Latin.)

192. *Par Martin Lempereur.* 1534. Folio. (French.)

193. *By Marten Emperowr.* 1534. 8vo. (English.)

212. *Apud Martinum Cæsarem.* Aug. 1535. 8vo. (Latin.)

213. 1535. *Impensis Godofr. Dumai Martinus Cæsar imprimebat.* 8vo. (Latin.)

214. *Martinus Cæsar excudebat.* 1535. 8vo. (Latin.)

215. *Apud Martinum Cæsarem.* 1535. 12mo. (Latin.)

216. *By Martin de Keyser.* 1535. 8vo. (Dutch.)

226. *Excudebat Martinus Cæsar.* 1536. 8vo. (Latin.)

I have given these imprints simply thus, in order that they may strike the eye more readily. I must now make a few remarks on them in order.

No. 94 is the book by Alfonso de Valdés, which is noticed by Dr. Boehmer. In the description of the copies with the above imprint there is no mention of any border or device. In Mr. Wiffen's copy the subordinate title is described as having the border and device of G. H., while the general title, which would contain the imprint, is wanting. They must therefore be incompletely described

copies either of the same edition of the book, or of different editions of it issued by the same publisher.

No. 105 is a Greek version of the Roman *Horæ* with a Latin title-page. It is really in 16mo, not 12mo, so that the title-page is too small to allow of any known border device. The Cambridge copy, moreover, wants the last two leaves, on one of which would probably be found the separate 1525 device mentioned above.

No. 106 is *Flores Senecæ*. No. 107 is a French Bible. No. 122 is *Petrus Mosellanus, Tabula de schematibus*.

No. 123 is the *Lily and Erasmus*, the Peterborough copy of which I have noticed above as containing the separate 1525 device of Martin de Keyser at the end, and the imprint with the border-device of G. H. at the beginning.

No. 127, to which Panzer assigns no printer's name, is an edition of Horace, of which we have a copy in our University library. It is printed in two parts; 1. Odes and Epodes; 2. Satires and Epistles. Part 1 has on the title "*Apud Martinum Casarem*," and at the end his separate device containing "M K," "1525," and the motto "*Sola fides sufficit*." The motto has been carefully inked out. Part 2 has on the title "*Apud Martinum Casarem*," and at the end the imprint, "Antuerpiæ: *Martinus Casar imprimebat, sumptu et opera honesti viri Godefredi Dumæi*. An. M.D.XXIX. Mense Maio." On the next leaf is the separate 1525 device, with the motto carefully inked out as in Part 1. There are no woodcut borders in either part.

Bound with this Horace is a copy of Juvenal and Persius, also printed in two parts, in small octavo. On the title of the Juvenal is "*Apud Martinum Casarem*. An. M.D.XXIX. Mense Maio;" and at the end the separate 1525 device, as in the Horace, with the objectionable motto inked out. The Persius bears on the title "*Apud Godefredum Dumæum*. An. M.D.XXIX. Mense Iunio." At the end there is no imprint, and no room for any device. These two also are without any woodcut borders. In matters of type and arrangement the Horace and the Juvenal and Persius are identical.

No. 138 is *Theodorici Corthoevii Bellum discors Sophiæ et Philautiæ*. I have not seen it.

No. 139 is a French Bible in folio. The title is within a border of four pieces, of which the outer one contains the device of M. K. The imprint is followed by the printer's new and less dangerous motto, "*Spes mea Fesus*." A copy is in our University Library.

No. 146 is Erasmus's *Enchiridion militis Christiani*. No. 147 is *Herm. Bodii Unio dissidentium*. No. 148 is an *Oratio* of Hen. Cornelius Agrippa. No. 149 is described as *Paup. subvent. forma apud Hyperas Flandrorum*. No. 151 is a Dutch New Testament. No. 152 is a French New Testament. No. 164 is *Erasmi Declarationes*. No. 165 is *Psalmorum Interpretatio Jo. Campensis*. No. 166 is a French New Testament. No. 178 is *Gulielmi Gnaphei Acolastus*. No. 179 is *Galeacii Capella de rebus nuper in Italia gestis libri octo*. I have not seen any of these.

No. 191 bears the title *Biblia. Breves in eadem Annotationes*. Panzer gives the date February 1534, but our Cambridge copy has Jan. 1534, both on the title and at the end, where the imprint runs *Excudebat Martinus Casar pro honesto viro Godefrido Dumæo*. Jan. 1534. The book is a Latin Bible with notes, in folio; and the title is within the same border of four pieces (with the M. K. device in the outer piece), as the French Bible mentioned above, No. 139. The title to the index is within the same border, and bears the imprint, *Per Martinum Casarem*. 1534.

No. 192 is a French Bible in folio, which I have not seen.

No. 193 is Tindale's own second complete edition of the New Testament in English, No. 4 in my list given above. The title which commences the text has the imprint as above, with the date "Anno M.D.xxxiiij.," all within a border of four pieces, of which the lower one, forming the sill, contains the trade-mark and initial (M. K.) of Martin de Keyser, the printer of the book. The general title contains the date "... fynnessed in the yere of oure Lorde God. A. M.D. & xxxiiij. in the moneth of Nouember," and is within a border of four pieces, very similar to that round the text-title, but different, and having a blank shield in the sill.

Next to this comes Tindale's own third complete edition of the English New Testament, No. 5 in my list given above. It is

in small octavo, like the rest. The text-title bears the imprint "Anno M.D.xxxiiii.," and is within a border of four pieces, with the G. H. device in the sill, as in the *Lily and Erasmus* (No. 123 above), described from the Peterborough copy. The general title, prefixed to the preliminary matter, bears the imprint, "Prynted in the yere of oure Lorde God M.D. & xxxv.," and is within a border of four pieces, with a blank shield in the sill. The border-pieces are, I believe, identical with those surrounding the general title of the edition of November 1534 (No. 193 above), in spite of certain apparent and perplexing points of difference.

No. 212 is *Joannis Coleti aditio*. No. 213 is a reprint of the *Lily and Erasmus* (No. 123 above), only that here the full imprint is to be seen, showing precisely the relations of the printer and the publisher to each other. No. 214 is *Fo. Lud. Vivis De communione rerum*. No. 215 is *Precationes Biblicae*. No. 216 is a Dutch New Testament. No. 226 is an edition of *Prudentius*. I have not seen any of these books.

Panzer's *Annales typographici* only come down to the year 1536. On turning, for information concerning the next few years, to his predecessor Maittaire, I found that both names, Martinus Cæsar and Godefridus Dumæus, had disappeared at once. In 1537 I find no trace of either; but as the succeeding years show evidence that both of them had successors in business, I must continue my list. My references are to the pages of the volume of Maittaire's *Annales typographici*, which deals with this period.

278. *Apud viduam Martini Lempereur*, 1538. 12mo. A French New Testament.

309. *Excudebat vidua Martini Cæsaris impensis Joannis Cocci*. Ult. Feb. 1539. 8vo. G. Lili De generibus nominum, etc.

310. *Apud Antonium Goinum*. 1540. Folio. This is described by Maittaire as *Biblia Latina*. We have at Cambridge an edition of the *Biblia Breves in eadem Annotationes* (a reprint of the one noticed above, under Panzer's No. 191), which bears on the title, and at the end *Excudendum curabat Antonius Goinus Anno MDXL*. There are no borders or device, but the types and initials seem to be those of Martin de Keyser; and, if my suggestion below should be veri-

fied, no doubt Antonius Goinus succeeded the widow of Martin de Keyser. This may be the book intended by Maittaire.

312. *Impensis Antonii Dumai*. 1540. 4to. The book is *De Melancholia ex Galeni, Rufi . . . voluminibus collectanea . . . Matthia Theodoro Melanelio interprete*.

We have at Cambridge another book by the same translator, a version of Galen's *Utrum conceptus in utero sit animal*. At the end is the imprint, "Antverpiæ Impendio Antonii Dumai excusum, Anno Christiano MDXL. Mens. Sept." There is no border or device; but the book is in quarto, and I have not seen as yet any separate or border-device suitable for books of this size.

319. *Imprim. Antonio Dumao Egidius Copenius*. 1540. 8vo. This is the incomplete way in which Maittaire notices the imprint of the *Didascalus autore Jacobo Zovitio apud Brædanos ludimagistro*.

322. *Per Antonium de la Haye*. 1541. Folio. This is no doubt Maittaire's inaccurate Latin rendering of one of the imprints to be found in the French Bible of Jan. 12, 1541, of which we fortunately have a copy at Cambridge. At the end, after giving the exact date, we read, "En Anuers par Antoine des Gois. Spes mea Jesus." At the beginning, on the title, is "En Anuers, pour Antoine de la Haye, demourant au Pan de nostre Dame. An. M.D. xli." The types, cuts, borders, and border-device, are all those of Martin de Keyser, as used in 1534, in the Latin Bible noticed above under Panzer's No. 191; and the two years privilege granted to him Nov. 21, 1533, is here reprinted. It seems therefore fair to infer, from this book:

(1) That in "par Antoine des Gois," a phrase strictly used of a *printer*, we may trace the "Antonius Goinus" of 1540; and that he was the successor of the "Vidua Martini Cæsaris" of 1538 and 1539, and thus the legitimate inheritor of the trade-mark of Martin de Keyser, as a *printer*; and,

(2) That in "pour Antoine de la Haye," a phrase strictly used of a *publisher* or undertaker of the cost of a book, we may see the French name of the "Antonius Dumæus," at whose *impendio* or *impensis*, as a *publisher*, certain books were printed at Antwerp in 1540; and that he was the successor in this business of Godefridus Dumæus or Godfried

van der Haghen, who published so many of the books printed by Martin de Keyser.

But, whether all these inferences be accepted or not, two facts result, I think, clearly from Maittaire's and Panzer's lists, as verified where possible by actual copies:

First, we have three several devices, with the initial M. K., belonging to an Antwerp *printer*, whose name appears as Martin de Keyser when the book is in his native language, as Martinus Cæsar or Cæsar's when the book is in Latin, as Martin Lempereur when in French, and lastly as Marten Emperowr when in English.

Secondly, we have a border device, with the initial G. H., belonging to an Antwerp *bookseller*, who appears as Godefridus Dumæus when the book is in Latin (as all his books mentioned by Panzer are); while one who is to all appearance his successor is called Antonius Dumæus in Latin, and Antoine de la Haye in French books.

Judging from the fashion which we know to have been adopted by Martin de Keyser, and many other printers and *literati* of that day, I cannot but believe that both the Dumæi, Godefridus and Antonius, would appear with the name Van der Haghen, if we could but trace any Dutch books produced by or for either of them. Of my authorities, Panzer is eighty and Maittaire a hundred and fifty years old; so that a very moderate search in the present day would assuredly be rewarded by our finding more than one Dutch book of the kind.

After all that has been said, it will perhaps be assumed that I am prepared to maintain that Tindale's New Testament of 1534-35 was printed for Godfried van der Haghen (G. H., Godefridus Dumæus) by Martin de Keyser. But although I have brought forward a considerable amount of evidence to show the business connexion existing between the two men, yet Mr. Fry's facsimiles, so far from leading me to assert that the book was actually printed by Keyser, rather tend to make me doubt the fact altogether. I have made no comparison of the originals, and Mr. Fry's copies, being lithographed hand-tracings, are no doubt more or less unserviceable for purposes of minute comparison. But if they are even moderately faithful copies, it is impossible to

accept the results, which he offers, of his comparison of certain cuts in the editions of M. K., November 1534, and G. H., 1534-35. Mr. Fry says (page 59), speaking of the edition of G. H. 1534-5: 'It corresponds with the edition by Emperowr in the following particulars. The border of the first title of this edition is identical with both the titles in 1534. The woodcuts of the four Evangelists, the seven-line capitals A B F P T S . . . are also identical.' He proceeds to say that nothing can be inferred as to the printer of a book from the identity of materials used. Now, in the first place, the borders of the two titles of the edition of M. K., 1534, so far from being themselves identical, as Mr. Fry states, are wholly different, though showing a general resemblance in design. It is only necessary to look at Mr. Fry's plate 3, to see differences in all the four pieces of the border, apart from the fact that the sill of the text-title contains the device of Martin de Keyser, while the sill of the general title contains a blank shield. In the edition of G. H., 1534-35, the border of the text-title consists of four pieces, of which the sill contains the device of G. H.; while the border of the general title appears to be identical with that of the general title of the preceding edition (Nov. 1534), and only differing in the presence or absence of certain perplexing breaks in the outer margin. Judging from this title-page alone, there would be no inconsistency, so far, in looking upon Martin de Keyser as the *printer*, and Godfried van der Haghen as the *publisher*, of the volume. Mr. Fry proceeds, however, to say that the woodcuts of the four Evangelists (he might have added, of the Pentecost at the beginning of the Acts), and the seven-line initials A B F P S T, are identical. But on comparing his plate 4 (M. K. 1534) with his Plates 6, 7, 8 (G. H. 1534-35), it is true that the identity of design is evident; but (if his tracings are at all to be trusted) the total difference of execution in minute details is equally patent. It is difficult to believe that the same printer would have duplicate letters and cuts so closely resembling one another, unless they were such as to be wanted for use more than once on the same side of a sheet, which of course cannot be said of these. That at least is my experience of the

cases where such duplicates are found. A careful comparison of the numberless Dutch, French, and English New Testaments and other small octavos which issued from the various Antwerp presses about this period, made by one who has an eye trained to observe these minute details of printing, would, I feel certain, reveal this unknown printer.

It must be borne in mind too that it was a dangerous thing at this time to avow sympathy with a man like Tindale. Martin de Keyser may have lost courage after printing the edition of November 1534. His bold motto "*Sola fides sufficit*," which he used (so far as I know) only from 1525 to 1529, evidently gave offence to some, as we may infer from the careful way in which it has been inked out in the Cambridge copy of the *Horace* and *Juvenal* of 1529. In 1530 he adopted the less compromising motto of "*Spes mea Jesus*," which was continued by his successor. Little is known of Tindale's own history during the two years which preceded his martyrdom in April, 1536; and as Martin de Keyser and Godfried van der Haghen both disappear in this very year, we can well believe that they must both have become aware of the perilous nature of their undertakings; and we cannot be surprised at the suppression of the name of the actual printer of such a book as the New Testament of 1534-35.

But, whoever may turn out to have printed the book, I cannot think that we need any longer hesitate to look upon Godfried van der Haghen as its publisher; and, this point being settled, the way stands open for a fresh investigation of the productions of the several Antwerp presses at which it may possibly have been printed.

If Panzer, the one true naturalist among general bibliographers, had more followers in the present day, our knowledge of these matters would advance very much more rapidly than it does. Put a book, about which you are anxious to learn something, among its fellows, that is, among the productions of the same and neighbouring presses, look at its surroundings for a few minutes, and your questions will solve themselves. You will be saved from all inducement to rash speculation. The facts will speak for

themselves before you even have time to hazard a foolish conjecture. An examination of the actual books in Panzer's list alone would be sure to bring out many interesting points; and if my friend M. Ferdinand vander Haeghen will examine, with this view, some of the precious stores under his charge in the University Library at Ghent, I feel sure that his bibliographical instinct and well-trained eye could not fail to solve all these difficulties in a very short space of time. I have myself made no investigations worth mentioning, and at this moment I have neither leisure nor materials for pursuing the subject. I was struck by an entry of Dr. Boehmer's in his catalogue. I took down Panzer and Maittaire, wrote out the several entries of the kindred books, and looked at the half-dozen volumes on the list which our University Library affords. Certain conclusions were at once forced upon me. The book from Peterborough put the matter in a still clearer light, by just giving me that evidence at first hand, without which it is so difficult to feel anything like conviction. I mention these things merely to show that what is wanted for the solution of a bibliographical problem is not ingenuity of speculation, but simply honest and patient observation of *facts allowed to speak for themselves*. When will our leading bibliographers adopt this method in practice, and cease merely praising it in others?

HENRY BRADSHAW.

## BUTLER'S CHARACTER OF A PUBLISHER.



THE second volume of Thyer's edition of Samuel Butler's *General Remains in Verse and Prose* (1789) contains one hundred and twenty characters, but these are not all that Butler wrote, and sixty-six additional characters still remain among the unpublished Remains.\* One of these is of considerable interest to the bibliographer, as it gives us Butler's opinion of the

\* This very remarkable collection, consists of a large quantity of prose and verse on a variety of sub-

seventeenth century publisher or bookseller, who was then called a stationer. The author of 'Hudibras' had found to his cost that the writing of books, even of successful books, was far from a profitable occupation, and he was therefore not likely to paint a flattering picture of him whom he considered as his natural enemy.

#### A STATIONER

Is one that lives by books, and understands nothing of them but the prices. He gets his living by learning, as hypocrites do by religion, that neither know nor care to know anything of it further than serves their interest or conduces to their profit; and as the corruption of the best things is always the worst, so he is just so much a verier knave by dealing in the best things than others are that deal in worse. He abuses those most (like other cheats) that he gains most by, and like a disease destroys those that feed him. He is a kind of a paper worm, that breeds in books, and maintains himself by feeding upon other men's writings. He lives by other men's wits and his own impudence, which is all he has to shew for his title. He insults over the printer and binder as but ministerial, and expects suit and service from them as if he were lord of the soil. His conscience is no part of his calling, in which he regards nothing but his profit, and therefore desires most to deal in contraband goods, which he buys cheapest and sells dearest, and ventures nothing but his ears. He had rather have a good bargain of blasphemy and treason than the most lawful and warrantable ware, that stands him in more. By this means he spreads more treason and sedition than ever was reveal'd in a conventicle, or whisper'd under the rose. He is a *sower* of sedition, and stitches up all his traitrous pamphlets himself, which he dares not trust his servants with. These he vends according as he finds men inclin'd, to some as horrid things he has lighted upon by chance, and was willing to get, to show the villany of those people, and to others as his faithful endeavours to serve his country and *the good old cause*. When

jects. A considerable proportion of the papers are in Butler's handwriting, while some are transcripts apparently by Thyer. They are full of powerful thoughts expressed in Butler's inimitable style, and one can only express surprise that they should have been left unprinted to the present day.

a book lies upon his hands and will not sell, notwithstanding all his lies and forgeries of known men's approbation, his last remedy is to print a new title-page and give it a new name (as mercers do by their old rotten stuffs); and if that will not do, it is past cure, and falls away to waste paper. He makes the same use of men's names as forgers do, and will rob the living and the dead of their reputation by setting their hands to the frauds and impostures of false and counterfeit scribblers, to abuse the world, and cheat men of their money and understanding. To these he falsifies the date (as those virtuosi use to do), and begins and ends the year like a Jew, at pleasure, which is commonly in November, after which all he prints bears date the year following. His chief ability consists in putting off his ware and his creditors, and when he has done with the one, he begins with the other, and does his endeavour to the uttermost of his power, as far as lying and impudence shall enable him. He commonly sets up in a churchyard like a malefactor that takes sanctuary, and justifies that proverb in his life and conversation, which proves him to be the further off God. He values nothing but as it is vendible, and would not greatly care what becomes of his own soul, but that he finds it will sell, for he believes the joys of heaven to be but dull sport to taking of money. He cares for no more learning than will serve upon a good occasion, to secure his throat against twelve good men and true, and by his own reading prevent the judge's reading of sentence, and accounts him a fool, that will trouble himself any further with it. He lives by learning, but never cares to know what it is, more than a horse does the grass he feeds upon; for he has no thoughts, like a beast, beyond his own concernment.



#### A SHAKESPERIAN BALLAD BOOK.



ANY of the old English popular music-books of Shakespeare's time are of an extreme degree of rarity, owing probably to the wear and tear, through the professional use of such volumes, rendering them often too worn and imperfect for general preservation. Some

two or three are, so far as is at present known, absolutely unique, and amongst the latter is one in my possession by the celebrated musician, Thomas Morley, entitled—"The First Booke of Ayres, or Little Short Songs, to sing and play to the Lute, with the Base Viole, newly published by Thomas Morley Bachiler of Musicke and one of the Gent. of her Maiesties Royall Chappel. Imprinted at London in litle St. Helens by William Barley, the assigne of Thomas Morley, and are to be sold at his house in Gracious Streete, 1600." In folio. It is stated to be published *cum privilegio*, but there is no entry of the book in the registers of the Stationers' Company. As the list of the songs in this curious work has never, I believe, been reprinted, the following copy of the "Table containing all the Songs in this Booke" can hardly fail to interest the readers of "The Bibliographer:"—

1. A painted tale.
2. Thirsis and Milla, the first part.
3. She straight her light, the second part.
4. With my loue.
5. I saw my Ladie weeping.
6. *It was a lover.*
7. Who is it that this darke night?
8. Mistresse mine.
9. Can I forget?
10. Loue winged my hopes.
11. What if my mistresse?
12. Come sorrow come.
13. Faire in a morne.
14. Absence here thou.
15. White as lillies.
16. What lacke ye, sir?
17. Will ye buy a fine dogge?
18. Sleepe slumbring eyes.
19. Much haue I loued.
20. Fantasticke loue, the first part.
21. Poore soule, the second part.
22. Panane.
23. Galliard.

The last nine songs are unfortunately wanting, but as the book includes the only copy known of the original music to the song of "It was a lover and his lass," introduced into *As You Like It*, I naturally regard the volume as a great treasure.

J. O. HALLIWELL-PHILLIPPS.

## WHO WAS BERCUŁA?



HO was Bercula Typographus? I don't yet know, but I want to know; and I want to know all the more because for many months this Bercula has baffled every attempt of mine to discover him.

Now I imagine that one object of "THE BIBLIOGRAPHER" is to assist pilgrims in the book-world out of bibliographical sloughs, and I therefore hail with gladness the birth of what the penny-a-liner will call the special "organ" of the bibliographical world, and hasten to throw my burthen at the feet of bibliographers in general, and curators of black letter in particular.

My "data," negative and positive, are these:—Thomas Bercula, Printer, of London, is a name unknown to any of the bibliographers who have treated of the fifteenth and sixteenth century printers in England; yet in two very rare editions of the same Latin and English school-book, dated respectively 1520 and 1525, his name appears plainly as "Thomas Bercula, Typographus." This school-book is the well-known "Vulgaria Whitintoni," a Latin commonplace book with an interlinear translation in English. And here, before describing this particular edition, I will say a few words on early school-books in general.

Latin grammars and Latin vocabularies had an extensive sale long before the invention of printing, and as these little books were of small size, quickly produced, and sure of a sale, they naturally attracted the attention of the earliest printers, and were among the first products of the printing-press. Sold at a low price, and used principally by boys—the most destructive of all God's creatures—our inheritance of them, notwithstanding their numerous reprints, is most fragmentary, many whole editions having utterly perished, leaving no trace behind, while many others are represented by single leaves or by fragments only. This is no new tale, the same fate having pursued their successors down to the present day, in which our modern school-books, like the old, after a few months of torture and ill-usage, end their existence

either by fire, in the butter-shop, or in a still more dishonourable grave.

Three centuries ago all instruction was centred in the Latin tongue. Greek and even Latin itself (as in the old Eton Grammar) were taught by rules and examples written in Latin; and conversation in Latin, even on every-day matters, was enforced during school hours. It is no wonder then that phrase-books were common. Stanbrige, a famous grammarian, collected and printed common colloquial phrases from Terence, which he used as illustrations to his grammatical rules, and called "*Vulgaria Terencii*." This had a very extensive sale. Adopting a similar plan, another celebrated grammarian, named Whitinton, master of the Grammar School at Lichfield, collected all the common phrases in every-day use by the people, translated them into Latin, and printed them as illustrations of his grammatical rules. He called his book "*Vulgaria Whitintoni*." Many editions of this work are extant, and among them the two rare issues upon which this article is founded. One, the 1520 edition, now lies before me, kindly lent by Dr. Davies. It is a 4to, and the title-page, which reads thus, is surrounded by an ornamental woodcut border:—

VVLGARIA ROBER - || ti whitintoni Lichfeldien || sis / et de institutione gram || maticulorum opusculum : li || bello suo de cōcinnitate grā || matices accōmodatum : et i || quatuor partes digestum. || Apud inclytam Londini || urbem. M.D. XX. ||

The whole title occupies nine lines. After an address, apparently by the author, comes another address headed—

LECTORI TYPOGRAPHVS  
THOMAS BER-  
CVLA.

In this, which is only nine lines in length, the "*Typographer Bercula*" mentions other "*opuscula*" printed "*cum typis nostris*"—pretty good evidence this that Bercula owned the plant and material of a printing office, and that this was not the only production of his presses.

When an expert takes in hand an old book, which is new to him, it is amusing to notice how soon he turns to the end in search of a Colophon. Following so good a practice, we

find to our disappointment that this *Vulgaria*, like so many old books, has lost some leaves at the end. However, we know the following facts: (1) Author's name; (2) Place of printing; (3) Date of printing; (4) Name of printer. Still we want to know more of the printer, especially as he was scholar enough to write for his readers an original address in Latin. So, if the reader care, he can accompany me for a day's sport in the national bibliographical hunting grounds, the object of course being to run down "*Bercula*."

Naturally we first trot through Ames, Herbert and Dibdin in their editions of "*Typographical Antiquities*," but although school-books are plentiful, and several varieties of *Vulgaria* are noted, we search in vain for Bercula. Timperley catalogues a great many names of 16th century printers, but Bercula is not there, nor is he in Lowndes, nor in Collier's Account of Early English Books, nor in Hazlitt's Handbook. Arber has not found him mentioned in the records of the Stationers' Company and of course it is of no use looking in Johnson's *Typographia* which is only Dibdin condensed. Let us start then for the great hunting fields for all kinds of bibliographical game, the catalogues of the British Museum. Whittington, or Whitinton, is of course the name to look for, but as there are many odd entries in this leviathan catalogue of more than 2,000 folio volumes, we will just look first as a chance shot for "*Bercula*" and "*Vulgaria*." Nothing is found, so we turn to Whitinton, Robert, under which head are several entries of *Vulgaria*, though none of 1520. The best way is to look at them all, so we will write out the tickets, and while waiting for the attendants to fetch the books, let us glance at the old General Catalogue, for the letter W is nearly the last in the alphabet, and has not yet been entirely incorporated in the magnificent new General Catalogue. No success; but yet another chance remains in the Grenville Catalogue, which is entirely distinct from the General Library. Unsuccessful again; but here are the books we wrote for, so now for an examination, with Dr. Davies' copy handy for comparison. A single glance shows that *this* is nothing like what we want, nor *this*,



nor *this*. But what have we here? The same wood-cut border and the same words in the title; the text also is the same, with the address also of Bercula Typographus Lectori. But although page for page and line for line alike, the type in its minor arrangements is never identical, and the date in the title-page is 1525 instead of 1520. Let us turn to the Colophon. Alas! here too we are baulked, for the last leaf is wanting. Well! we have at any rate got another fact—viz., that there was a close reprint of the work in 1525, and by the same man, so Bercula printed for five years in London.

Nothing more can be done here, so off we go to the library at Lambeth Palace. This yields positively nothing. One other we must try—the old library at Sion College, London Wall. Again nothing. For black-letter game there is no more likely place than the Bodleian, so the next day we send a tracing of the title and other particulars to one of the sub-librarians, and wait the result. Soon comes back the reply, kindly undertaken by Mr. Allnutt: "We have got only the 1520 edition, but it is perfect; Bercula's address is on the verso of a ij, and on the last leaf, sig. M iij, is the following Colophon:—

"Ex callographia Richardi Pynsonis regij Impressoris. Anno verbi incarnati. M.D. xx. idibus Octobris. Also says Mr. Allnutt the wood-cut title is found on other tracts printed by Pynson, but in no case with Bercula's name. Quite true, for hunting again in the British Museum we find Horman's *Vulgaria* 1519, the *Antibossicon* of Horman 1521 and the work by King Henry VIII. against Luther, all of which have the wood-cut, but do not agree in any other respect with Bercula's *Vulgaria*.

Here then is an enigma. It is evident that Pynson was the printer of both the Bercula editions—what then was Bercula's share? and why should he talk of "cum nostris typis"? Was he a sleeping partner with Pynson? Are there any other books bearing Bercula's name? Was he a printer at all? Is his name a bit of dog-latin, just as the Dutch historian De Jonghe was called Junius? Who *was* this Bercula? he haunts me.

WILLIAM BLADES.

## THE LIBRARIANS IN SESSION.



It will be within the recollection of most of our readers that through the enthusiastic energy of Mr. E. B. Nicholson, librarian of the London Institution, an International Conference of Librarians was held at the London Institution, in October, 1877. Out of this conference grew the Library Association, which held its first annual meeting at Oxford, in October, 1878. The second annual meeting was held at Manchester, in September, 1879, the third in Edinburgh, in October, 1880, and the fourth this year in London.

At ten o'clock on a dull September morning (Tuesday, 13th), a goodly number of librarians and others interested in library matters were gathered in the fine old hall of Gray's Inn. Mr. J. A. Russell, Q.C., Master of the Library of the Honourable Society of Gray's Inn, took the chair, and opened the proceedings with an interesting address, in which he traversed some of the chief points set down in the programme for discussion, and in welcoming the Association in the name of the Benchers, pointed to the arms of the great men connected with Gray's Inn on the window to his right; men who had gone out into the world from that hall, and had made materials for the books in history, politics, and science, with which librarians had to deal. These were Gascoyne, Powell, Thomas Cromwell, Burghley, Holt, Romilly, and last, but certainly not least, Bacon. After the reading of the report, a *Short Notice of Mr. Cox's Work at the Bodleian*, by the Rev. W. D. Macray, was read. Then Mr. Henry Stevens read a paper on *English Bibliography before 1640*, in which he expounded the plan of the catalogue of English books in the British Museum, that is now being proceeded with. This is a grand scheme, but we wish the date had been fixed at 1660 instead of 1640, as the Restoration is far away a better line of demarcation in literature than the period of the Carolinian troubles. Mr. Ernest C. Thomas followed with a practical paper on *Legal Bibliography*, and Mr. Douthwaite with one on *The Libraries of the Inns of Court*. In the afternoon, visits

were made to the hall and library of Lincoln's Inn, to the halls and libraries of the Inner and Middle Temple, and to the library of the Incorporated Law Society, where the Association were received by the librarian, Mr. Frederic Boase, who gave an account of the library. In the evening a dinner was given to the country members, at the Freemason's Tavern, at which various speeches were made, and librarianship was generally glorified. Mr. Garnett, the chairman, said that the indebtedness of librarians to literature could be expressed in the one word "existence," and the indebtedness of literature to librarians in the word "stability." Dr. Sparrow Simpson observed that "it might be that they, as librarians, stood only at the doors of the temple of knowledge; but they held there a very bright and brilliant torch!" Mr. Stevens printed and distributed a pretty little *Catalogue Raisonné of the Dainty Devices at the Banquet of Sapience*.

On the second day Mr. Axon read a paper on *Legislation for Public Free Libraries*, after which there was a discussion on the whole question, when it was resolved not to discuss the provisions of Sir John Lubbock's Free Libraries Bill.

A visit was then made to St. Paul's Cathedral, where the Association was received by the Rev. Dr. Sparrow Simpson, who gave an account of the library, exhibited some of its chief treasures, and afterwards conducted the members over other parts of the cathedral. At the afternoon sitting the cataloguing rules which had been discussed at the Edinburgh meeting were finally revised.

On Thursday, 15th September, a committee of the whole Association considered the revision of the Constitution, and made several alterations in the rules. After their business had been concluded, Mr. Robert Harrison, the treasurer, read a paper on *the Limitation of the Contents of Libraries by the elimination of Obsolete Works*. Mr. Harrison was a bold man to use the word 'obsolete' in an assembly where it was likely to be received by some as a red rag is by a bull. Obsolete, however, may be considered as a sort of synonym to 'dirt,' as the same explanation will apply to both, viz., matter in the wrong place. "Weeding out" must be carried out in many large libraries, unless

they are to become almost useless on account of their unwieldiness. The process, however, requires considerable care and knowledge in the operation.

Mr. B. R. Wheatley read a paper on *the Difficulties connected with the Question of Authorship in Academical Dissertations*, which led to a discussion, in which Mr. Bradshaw referred to some other difficulties, connected with cataloguing in cases of works published in honour of noted authors, on their jubilees, etc.; and Mr. Cornelius Walford expounded his plan for the preparation of a catalogue of (British) Periodical Literature, which was received with great favour by the meeting. Such a work is greatly needed, and offers of assistance were freely made. In the evening the members were received by Mr. Walford at his residence, when they inspected his fine collections of works on Insurance and Stenography, and the MS. material which he has already accumulated for the proposed Catalogue of Periodical Literature. On the fourth and last day the revised constitution was adopted, and after negating the proposal to consider the advisability of opening libraries, museums, and galleries on Sundays, the meeting discussed Mr. Archer's "Suggestions as to Public Library Buildings." A new Council was elected—Mr. Bradshaw, Librarian of the University Library, Cambridge, being the president, and various votes of thanks were passed, one of these being to the officers, which was a vote most richly deserved. The success of the meeting—and it was highly successful in every way—was almost entirely due to the energy of the secretaries, more especially of Mr. Thomas, the senior secretary, who, in spite of the labours which must have borne heavily upon his shoulders, managed to be almost ubiquitous. At the end of the meeting the members proceeded to Richmond, where they visited the Free Library, and were entertained by Mr. and Mrs. Maxwell.

Thus ended a conference which will long be remembered by all who had the privilege of attending it. The idea of meeting within a precinct which is itself one of the most interesting relics of old London, was a happy one, and the hospitality of the Benchers of Gray's Inn, in throwing their hall and library open to the librarians, is greatly to be praised.

## JOHN BASKERVILLE, PRINTER.



VERY lover of the art of printing is familiar with the name of John Baskerville, a versatile genius who deserves a better memorial in the town of his adoption, than that afforded by "Baskerville Place," a slum leading out of Broad Street. If our memory is not at fault, there was for some years nothing to mark the name of the street, until the present inscription in Minton's encaustic tiles was put up about thirty years ago, by the late Mr. Richard Prosser, a great admirer of Baskerville, who occupied the premises at the top of the Place. Baskerville was not a native of Birmingham, having been born at Wolverley, in Worcestershire, in 1706. He was originally a stonemason, and about 1736 we find him established in Moor Street, as a writing master, and a cutter of "gravestones in any of the hands." His gravestones have all perished, but his window-slate is still in existence, and it shows in a marvellous manner the form and style of the "letter," for which he afterwards became famous as a printer. About 1740, he commenced business as a japanner, at No. 22, Moor Street; and five years afterwards he took a lease of eight acres of land, at "Easy Hill," now Broad Street. In 1742, he took out a patent, the "title" of which is about half a page long, but which admits of being briefly described as a mode of making metal mouldings, and of rolling, grinding, and japanning metal plates. The iron plates are first pickled, and then flattened by being pressed through a pair of rolls, pressed together by a long lever with a weight on the end. This made is preferred by the inventor to the ordinary method of employing screws. The plates are next ground by a machine described, and then passed through rolls, having the profile of the intended moulding cut in them. The mouldings, being japanned or varnished, are intended to be applied in making picture-frames, and ornamenting furniture of all kinds. The inventor also proposed to japan or varnish the flat plates, which he used for any objects "now usually veneered with ebony, whalebone, walnut, mahogany, pear-

tree, or otherwise. The said plates, so prepared and japanned or varnished, being more beautiful and durable, and in all respects answer better, than anything which has hitherto been applied to the same purpose, as the same will produce a fine glowing mahogany colour, a black in no way inferior to that of the most perfect India goods, or an imitation of tortoiseshell which greatly excels nature itself [!] both in colour and hardness, and each colour admitting of the most perfect polish, whose beauty, without violence, will not be impaired in several ages." This is the first patent for making metal mouldings by passing them through rolls of a certain profile, though the idea was patented several times subsequently. Later on we shall find the draw-bench used for the same purpose. No improvement is claimed or described in the particular process of japanning.

Had he stopped here, his name would probably never have been known outside the town in which he lived; but in 1750 he turned his attention to printing, and in 1757 he issued a noble quarto volume of Virgil's *Aeneid*, which has been highly prized by all lovers of the printing art. Six hundred pounds, it is said, were expended before he could produce a "letter" to please his fastidious taste. Not only did he design his own type, but he was his own paper-maker; he compounded his own ink, and made his own presses. The results are before the world in the many books which he printed; and in our humble judgment the works of the Birmingham japanner are not unworthy to be placed by the side of the acknowledged masterpieces of those whose whole lives were devoted to the typographic art. From a characteristic letter which he addressed to Horace Walpole in 1762, it appears that the printing business was not a commercial success. Baskerville expresses himself as being "heartily tired of it," and repents ever having attempted it. "It is surely (he says) a particular hardship that I should not get bread in my own country (and it is too late to go abroad) after excelling in the most useful art known to mankind; while every one who excels as a player, fiddler, or dancer lives in affluence and has it in their power to save a fortune." He died January 18, 1775,

and was buried in his own garden, one of his peculiarities being a strong antipathy to interment in consecrated ground. There his body remained until about 1825, when it was dug up during the excavations for the canal. Some uncertainty prevailed as to the final resting-place of Baskerville's body until quite recently, when it was satisfactorily ascertained that it was removed to Mr. Knott's vault at Christ Church, where it now rests.

[The above interesting notice of one of the greatest, if not the very greatest, printer which England ever produced, is taken from a privately printed book, entitled "Birmingham Inventors and Inventions." By Richard B. Prosser, of H. M. Patent Office, Birmingham, 1881.—*Ed.*]



### THE SUNDERLAND LIBRARY.

**T**HE sale by auction of a library of such renown as that founded by the second famous statesman of the house of Sunderland, is an event of no little importance.\* Formed at a period when many books, now of priceless value, were to be obtained with tolerable ease, Lord Sunderland succeeded in collecting his library within the short space of twelve years. To do this, however, neither pains nor money was grudged, and the bibliographical ardour of the founder soon began to be talked of in the book-shops of the chief cities of Europe. There has been some little confusion in certain accounts of this library, as to its connection with Blenheim, and therefore it may be well to state at once that the founder had nothing to do with Marlborough's palace. Charles, 3rd Earl of Sunderland, lived at Althorpe, and at the house in Piccadilly, next door to Burlington House, on the site of which the Albany now stands. At the latter place this library was lodged for several years, and it is described as follows in Macky's curious "Journey through England," 1724: "The Palace of the Earl of Sunderland (son of the late Earl of that

name, who was Groom of the Stole, first Gentleman of the Bedchamber, and Prime Minister to his majesty King George, a nobleman of uncommon talents, a great encourager of learning and learned men, and what seldom happens in one line, had the greatest share in this administration, as his father had in the reigns of King Charles II., King James, and King William), separated also from the street of Piccadilly by a wall with large grown trees before the gate. . . . The greatest beauty of this palace is the library, running from the house into the garden; and I must say is the finest in Europe, both for the disposition of the apartments, and of the books. The rooms, divided into five apartments, are fully 150 feet long, with two stories of windows, and a gallery runs round the whole in the second story for the taking down books. No nobleman in any nation hath taken greater care to make his collection complete, nor does he spare any cost for the most valuable and rare books. Besides, no bookseller in Europe hath so many editions of the same book as he, for he hath all, especially of the classicks." Charles, 3rd Lord Sunderland, died at this house on April 19, 1722, and therefore the compiler of the catalogue is in error when he writes in the preface that the third earl formed the library in the reigns of George I. and II. The earl referred to in the above description as then living, was Robert, 4th Earl, who died unmarried in 1729. The third earl married Anne, second daughter of the great Duke of Marlborough, who, by virtue of a special Act of Parliament, was to succeed to her father's title in case of the decease without heir of her elder sister, Henrietta. The great Duke died in 1722, and was succeeded by his eldest daughter, wife of the Earl of Godolphin, who died in 1733. Anne, Countess of Sunderland, died in 1716, and her second son, Charles, 5th Earl of Sunderland, therefore succeeded his aunt as Duke of Marlborough in 1733. The library was probably then transferred to Blenheim, for we read in the *Daily Courant* of Jan. 21, 1734, that "on Tuesday last the estates of His Grace Charles, Duke of Marlborough, in Northamptonshire and Bedfordshire, together with Sunderland House in Piccadilly, were in due form conveyed to the Hon. John

\* *Bibliotheca Sunderlandiana*. Sale Catalogue of the Sunderland or Blenheim Library. Portion the first. To be sold by auction, by Messrs. Puttick and Simpson, 47 Leicester Square, W.C., on Dec. 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 1881. London. 8vo.

Spencer, his Grace's only brother, pursuant to the last will and testament of the late Duke of Marlborough." John Spencer was afterwards created Earl Spencer; and succeeding as he did to a great part of the wealth of his grandmother, Sarah, Duchess of Marlborough, was a much richer man than his elder brother. His descendant founded the famous library at Althorpe, a still more interesting one than that at Blenheim.

We will now speak more particularly of the first portion of the Sunderland library, which is to be sold this month. The catalogue consists of 2,700 lots, and the alphabet is brought down as far as *Chardin*, about a quarter of the whole library, and it is proposed to follow this first portion with three others. One great interest in a collection of this kind is to be found in the fact that it remains very much the same as it was when first formed. Successive Dukes of Marlborough have added a book or two. One has put in a few travels, another a history or 'so, and another such a book as James Bateman's *Orchidaceæ of Mexico* (1843); but it is noteworthy, as we look through page after page, how seldom we come upon a book published since 1722. There is a special interest about the books of that date, as we are reminded by them that to the last, and in the midst of his troubles, the Earl continued to enlarge his library. Here is a fine large paper copy of the third edition of Bayle's *Dictionary*, dated 1720, which he had bound in russia, with yellow leaves; and Addison's *Works*, four quarto volumes in calf gilt, and an Atlas in imperial folio, are both dated 1721, the very year in which public indignation was raised against him, on account of the £50,000 worth of fictitious South Sea stock which he is supposed to have received. The tastes of collectors have changed greatly of late years, and if Lord Sunderland were alive now, he would probably collect a very different library from this one. He gathered editions of the classics as the bibliophile of to-day would collect old English literature. The congregation of first editions of the Greek and Roman writers is something amazing, and all of them are fine copies, in grand old bindings; most of them are marvels of ancient typography, which would give a character of distinction to any library in which they were placed. Then come

next in value and importance the Bibles and Testaments; most of them are worthy of notice, but we can only specially mention the Mazarine Bible on vellum (which is even finer than the Perkins copy, which fetched £780 in 1870) and James the First's own copy of the so-called authorized version (1619). Among the great Italian authors, from Dante downwards, we find the famous Venice Boccaccio of 1471, printed by Valdarfer. This copy wants a few leaves, but it is nearly an inch taller and half an inch wider than the famous Roxburghe copy now at Althorpe, which is the only perfect copy known. There are seven pages of the catalogue devoted to the description of various editions of the *Decameron* and other works of Boccaccio.

French classical authors are well represented, and the collection of French controversial tracts of the sixteenth and seventeenth centuries is probably unique. A large quantity of the English tracts from the reign of Elizabeth to that of Anne, form a special feature of the library; but early English literature makes but a poor show; there are several fine manuscripts, and the books printed on vellum are very numerous, some of them having been hitherto unnoticed by bibliographers; but possibly the greatest interest of intending buyers will gather round the valuable old tracts on America, and the travels there and elsewhere. Here are the Voyages of De Bry, Hakluyt, Purchas, Capt. John Smith, Drake, Champlain, the Jesuits' Relations, etc. What adds immensely to the interest which just now centres in the Sunderland Library is the fact that these rare books are in fine condition, tall, clean, and well clothed. Lord Sunderland bought Groliers, De Thous, and fine specimens of bindings generally when he could get them, but other books he himself bound handsomely. We can only hope to give a general idea of the collection; for if we tried to do more, we should have to quote half the catalogue.

All book-lovers will follow the sale with interest, and we shall hope to register in a future number the prices obtained for the chief lots. It is reported that the library cost its collector about £30,000; what will it fetch now?



## BEWICK'S QUADRUPEDS.

**T**HE following letter of Bewick's may be interesting to readers of the BIBLIOGRAPHER. The letter is still in the possession of the Society of Arts, but nothing was known of its existence until I, in company with my friend Mr. Wheatley, was turning over a mass of old papers in one of our garrets here. The way in which this letter and its enclosure were discovered is rather curious. We were each busy with a big bundle of papers, taken as it happened, one bundle out of a cupboard, and the other out of a box on a shelf the other side of the room. We had each worked away at our respective bundles without making any discovery of importance, when suddenly I came on Bewick's name at the bottom of a letter. "Here," said I, "is something worth keeping; it is a letter of Bewick, asking the Society to help him with his 'British Quadrupeds.' He says he encloses some specimens of it." "Yes," said Mr. Wheatley, making a dive into his box, "and here they are!" How long the letter and its enclosure had been separated—why they were separated—is more than I can say, but it is certainly not a little curious that they should then have seen the light simultaneously. 'I may add that the room was full of boxes and parcels of letters, and that the parcel containing Bewick's letter contained letters and memoranda of all dates from the end of the last century to the middle of this—nearly all without value or interest of any sort.

Bewick, as indeed may be inferred from the letter, was one of the many artists whose youthful talents were rewarded by the Society of Arts. In 1775 he received a premium of seven guineas for an allegorical vignette on wood. As he was born in 1753, he must have been twenty-two when he took this prize. It is pleasant to find that he, like Flaxman and others, was not insensible to the help he had received, since he shows in the letter the truest gratitude—a lively sense of favours to come. H. TRUEMAN WOOD.

*Society of Arts.*

NEWCASTLE, 22nd May, 1788.

SIR,—I have herewith, by favour of Mr.

Gregson, transmitted to your care some Specimens of Wood Cuts, with Proposals for Publishing by subscription, a History of Quadrupeds; which I hope you will be so obliging as to lay before the Society for the Encouragement of Arts, etc., of which Society I understand you are yet Secretary. The favourable Reception which some of my Juvenile Performances have met with from that Honourable Body and their Request to me at that Time "That I would not rest satisfied with one attempt, but subject my future Performances to their Inspection," have again emboldened me to submit my Labours to their View. I know not that there is at this Time any Reward offered by the Society, or any competition in the way, but if I should be so happy as to find that the work now in hand meets with their Approbation and Patronage it might silence the clamour of ill-natured Criticism, and tend to promote its sale. When the curious are served with the best Impressions, a second and inferior Edition will be done for the use of youth at Schools, with a view more widely to diffuse a better Knowledge of this Branch of Natural History, and also to awaken in the contemplative mind an admiration of the wonderful works of Nature. If you think it worth your notice, I will send you the rest of the Prints to compleat the Set as soon as they are done.

I am, Sir,

with the greatest Respect,

Your most obedient and humble Servant,  
(Signed) THOMAS BEWICK.

This letter is directed on outside cover to "Samuel Moore, Esq., Secretary to the Society for the Encouragement of Arts, etc., Adelphi;" and is endorsed—"Mr. Bewick on Engraving on wood—to be wrote to—June 4th, 1788."

The following is a copy of the Prospectus referred to in Bewick's letter. It is printed on a broadside, with specimens of the illustrations. We have two copies of the Prospectus, and the illustrations are different.

NEWCASTLE, *January 28th, 1788.*

Proposals | for publishing by subscription  
| A General History of Quadrupeds, | con-  
taining | a Concise Account of every Animal  
of that kind | hitherto known or described.—  
With | observations on the Habits, Faculties

and Propensities | of each Creature | intended  
as | A Complete Display of that Part of Ani-  
mated Nature, | At once Useful, Instructive  
and Entertaining. | Embellished with | Ac-  
curate Engravings on Wood | of each Animal.  
| Drawn from the Life, or Copied from the  
Productions of the best Authors | on that  
Subject |.

TO THE PUBLIC.

To add to the number of Publications  
already extant on this Branch of Natural  
History, may seem at first View both pre-  
sumptuous and unnecessary; but when it  
is considered that the great expense of the  
more voluminous Works confines them  
chiefly to the Libraries of the Wealthy, and  
that the smaller Publications of this sort are  
such mean and pitiful Productions as must  
disgust every Reader of Common Observation,  
the propriety and usefulness of this under-  
taking will appear sufficiently obvious.

The great care that has been taken to give  
the true Portrait and Character of each Crea-  
ture, and the masterly execution of the WOOD  
ENGRAVINGS, will, it is hoped, strongly recom-  
mend this Work to every Admirer of that  
part of Nature's Productions. Many of the  
animals have been accurately drawn from  
Nature; and in this respect the Editor has  
been peculiarly fortunate, in being enabled  
to offer to the Public more faithful Represen-  
tations of some rare Quadrupeds than have  
hitherto appeared.

\* \* The work will be neatly printed, in  
One Volume Octavo, on a good Paper, with  
entire new Types.

§†§ Price to Subscribers 8 Shillings in  
Boards. To be paid on Delivery. Printed  
for, and sold by S. Hodgson, by whom Sub-  
scriptions are taken in; also by Beilby and  
Bewick, Engravers, W. Charnley, R. Fisher,  
D. Akenhead, J. Atkinson, E. Humble and  
J. Whitfield, Newcastle; L. Pennington,  
Durham; J. Graham and T. Reed, Sunder-  
land; R. Christopher, Stockton; W. Grey,  
Nottingham; W. Tesseymann and J. Todd,  
York; and W. Creech and C. Elliott, Edin-  
burgh.



THE HISTORY OF QUEEN ZARAH.

**C**F all the curious publications which  
appeared in the reign of Queen  
Anne, in reference to the Duchess of  
Marlborough, perhaps none excited  
more interest than the little volume entitled  
*The Secret History of Queen Zarah*. It is a  
doubtful point with readers whether it is to  
be regarded as to some extent a true history,  
or whether it was merely a satire, one of  
those curious political novels, of which so  
many were written in the seventeenth and  
eighteenth centuries. Anyhow it is certain  
that the writer was well acquainted with many  
of the facts, and still more of the court  
scandal of the period, and we are left in  
doubt whether any evident absurdities or  
impossibilities are the result of ignorance, or  
are merely misleading expressions used by  
the writer for the purpose of preventing the  
application from being too obvious, in accord-  
ance with the quaint fiction of the time which  
held that the "D—e of M—h," though every  
one knew who was thus indicated, could be  
no libel on "the Duke of Marlborough," as  
the name of His Grace was not mentioned.  
The book in question is by no means an un-  
common one; it went through several editions,  
and must have been sold by thousands.  
Probably, too, thousands of copies of it have  
been destroyed, when the immediate interest  
of its subject had passed away; and it is now  
not unfrequently quoted in booksellers' cata-  
logues as scarce, very scarce, and sometimes  
as having been rigidly suppressed. It would  
be of some interest to ascertain when and  
where it was published, and if possible by  
whom it was written.

I believe the book was first published in  
1705. I have copies of eight editions or  
issues, the particulars of which are as follows.

1. The | Secret History | of | Queen Zarah  
| and the | Zarazians, | being a | looking-  
glass | for . . . . .—in the kingdom  
of | Albigion. | Faithfully translated from the  
Italian copy | now lodg'd in the Vatican at  
Rome, and | never before printed in any  
language. | Albigion printed in the year 1705,  
| price stitch'd 1s., price bound 1s. 6d. |  
12mo. To the reader 22 pages, pp. 1—119.

To this was added "The second part, being a continuation," and having a similar title-page to the first; followed by a preface, 6 pages, pp. 9—142.

2. Histoire | Secrete | de la | Reine Zarah | et des | Zaraziens, | pour servir de Mirror au . . . dans le | Royaume d'Albion. | Exactement traduit de l'original Italien qui se trouve à | present dans le Vatican | de Rome. | Second edition, corrigée. | Imprimée dans le Royaume d'Albion | en l'An 1708. 12mo. This, like the first edition, is in two parts, part i. title, avis 22 pages, pp. 1—123; part ii. title, preface 4 pages, pp. 5—136.

3. Histoire | Secrete | de la | Reine Zarah | et des | Zaraziens, ou la Duchesse de Marlborough | demasquée—avec la clef pour l'intelligence de | cette Histoire [the sign of the sphere], à Oxford, | chez Alexandre le Vertueux | à la Pierre de Touche, 1711, | avec approbation de la Nation Britannique. Title, clef 3 pages, avis 12 pages, pp. 1—61. Part ii. preface 2 pages, pp. 3—69.

To this is added, Suite de l'Histoire Secrete de la Reine Zarah et des Zaraziens, etc., etc., Oxford, 1712, pp. 3—72.

4. This is the same as No. 3, but has a new title-page, with the date 1712.

5. This has the same title as No 3, but is called nouvelle edition où l'on a joint la suite. Imprimé dans le Royaume d'Albion, 1712. Title, avis 22 pages, pp. 1—123, part ii., preface 4 pages, pp. 5—136. Suite de l'Histoire pp. 3—72, clef 3 pages.

6. Histoire | Secrete | de la | Reine Zarah, ou la Duchesse | de Marlborough | démasquée. | Traduite de l'original Anglois, | à Oxford, | chez Alexandre le Vertueux | à la Pierre de Touche, | 1712, | avec approbation de la Nation Britannique. | Title, avis 5 pages, clef 5 pages, pp. 13—295. In the preface to this edition Dr. Sacheverell is mentioned as perhaps the author.

7. The | Secret | History | of | Queen Zarah | and the Zaraziens, | wherein | the amours, intrigues, and gallantries of the | court of Albion during her reign are pleasantly expos'd; and as surprizing a scene of | love and politicks represented, as perhaps | this or any other age or country has hither | to produced. | Supposed to be translated from the Italian copy now | lodged in the Vatican at Rome, by the late inge | nious Mrs. Manley;

and designed as looking | glass for an illustrious Lady. | London, 8vo, printed for J. Huggonson, in Sword | and Buckler Court, opposite to the Crown Tavern | upon Ludgate Hill, 1743. | Title, preface 2 pages, advertisements [of the Female Politician, and of the History of Intriguing] 2 pages, pp. 1—95.

8. The | Secret | History | of | Queen Zarah, | from | her birth to the conclusion of her reign. | Containing the whole continuance of her marriage | with Hippolito, which laid the foundation | of her future greatness; | The various schemes and stratagems she | made use of to engross the sovereign power. | The political intrigues and artful management of affairs, both ecclesiastical and civil, | during that memorable period. | London. 8vo. The fourth edition | printed and sold by J. Wilford, at the Three | Flower de Lucas, opposite the Sessions House in the Old Bailey, | and at all the pamphlet shops. 1745. | Title, pp. 1—95. A re-issue of No. 7, with a new title-page.

There may be said practically to be two or three distinct books; there is first the original History of Zarah of 1705; secondly, the French versions of it published in 1711-12, in which it is openly stated that Zarah was the Duchess of Marlborough, and the history is brought down to the period of her fall in 1711. In this supplement all fiction is laid aside, and the real names of the various persons in question are printed in full. The Duke of Marlborough died in 1722, and in 1742 the Duchess employed Mr. Hooke to write the celebrated "Account of the Conduct of the Dowager Duchess of Marlborough from her first coming to Court to the year 1710." It was then that the third issue of the *History of Zarah* appeared: probably it was first offered to the Duchess in the hope that she would pay money to suppress it; if so, the attempt failed, and it was printed as the work of a well-known writer of scandalous facts and fiction, Mrs. De la Riviere Manley, the author of the *New Atalantis*, 1709, and of many similar works, but who was then dead, she having died in 1724. It is remarkable that whoever was the editor who thus took the name of Mrs. Manley, he seems to have only known of the first editions of 1705 and 1708, as he revives the



fiction of the Vatican MS., and does not seem to know of the key published in 1711, and of the still more important supplement of 1712. If its publication failed to extort money from the Duchess, no doubt it vexed her sorely; but she was then near the end of her troubles, for she died in 1744. After her death, the last edition, that of 1745, was published, and in this all reference to Mrs. Manley or to the Vatican is left out. This was in fact not a new edition, but only a fresh issue with a new title-page; probably it had not excited much interest, and had not sold well. I am unable to see anything rendering it probable that Mrs. Manley had any part in the production of this little book. It is unlike her style, and it is very improbable that had she been the author of it she would not have taken credit for it in some of her subsequent publications. Chalmers, in his *Biographical Dictionary*, xxi. 244, amongst the writings of Mrs. Manley, mentions "the secret history of Queen Zarah, 1745," and adds, probably from the date, posthumous or a second edition. It is plain that he had not seen the book in question, or he would have observed that there is no reference to Mrs. Manley on the title-page, and that it is distinctly stated to be the fourth edition. I suspect that the name of Mrs. Manley was merely used to intimidate the old Duchess, and induce her to buy up the projected new edition.

I shall be glad if this note elicits any further information as to the editions and authorship of the *History of Zarah*.

EDWARD SOLLY.



## AN AMERICAN RARITY IN ANGLING LITERATURE.

**I**F the rivers could but tell their story; if their babbling and rippling could but be rendered into articulate speech, how rich would Piscator's chronicle become! Then would the unknown author of the famous "Treatyse" stand revealed at last. Then would Dove and Lea become eloquent with cheerful

Mr. Cotton's speech and honest Izaak's discoursings. Then should we be told of the exploits of a thousand anglers, unknown to fame, by the brooks and burns and freshets they frequented. Alas for the dream and its variety! Turning to the sober truth, we must admit that, bibliographically speaking, we are near the end of our tether, that Angling Literature in England is a field that has been gleaned exhaustively, and that we must cross the Atlantic, if we would find a rarity in this department, not hitherto brought to light and described. America does really possess such a book, and we propose to devote to it a few lines of comment and description. Its title is *An Authentic Historical Memoir of the Schuylkill Fishing Company of the State in Schuylkill, from its establishment on that Romantic Stream, near Philadelphia, in the year 1732, to the present time*. By a member. "If you look to its antiquity, it is most ancient; if to its dignity, it is most honourable; if to its jurisdiction, it is most extensive." Philadelphia: Published by Judah Dobson. 1830.

In the year of grace, 1732, Philadelphia can scarcely have been the "pretty town" which the Yankee rhyme declares it to be now. Its foundations were barely settled, its streets scantily peopled, its public buildings in all the rawness of novelty.

It was the centre of an infant colony—a colony struggling up, indeed, into strength and stability, but with a world of work on all hands still left to be achieved, ere the rough primitive forms of the settlement could be mellowed into order and harmony. Toil and turmoil must therefore have been the order of the day, and leisure and recreation mere remote contingencies. From this point of view, it is nothing short of a marvel that, at the date above cited, certain contemplative citizens of the new capital did actually establish this fishing club, or company, and set it going, with a governor at its head, five assembly men, a treasurer, sheriff, eighteen associates, and the lugubrious appendage of a "coroner!" Several of the projectors of the club had come over with Penn from England, and had been fellow-workers with him in his colonial scheme; and it is but reasonable to suppose that an affectionate memory of the old land they had left for ever,

and of happy youthful days spent, angle in hand, beside its lakes and watercourses, lay at the root of their proceeding. If so, they must have been met by many points of divergence. Instead of wending to their sport through the grassy English meadows of "auld lang syne," their path lay through the uncleared wilderness, which, at the period in question, overshadowed the very walls of the town, and from that centre stretched out west, north, and south, in limitless expansion. Instead of speckled trout and silver grayling, they had to fill their creek with lumbering "cat-fish," or, at best, with "white perch." And instead of partaking, when their sport was over, of smoking sirloin, or venison pastry, flanked with creamy ale, or sack-posset, they were regaled on "rock and gray squirrel," with a thin accompaniment of lemonade. "Punch and pipes," and occasionally a "barbacued pig," are the only English-sounding adjuncts of their repasts. It is but fair to add, however, that the club grew proud of their white perch in the course of time, and that some American anglers of the present day laud it above the trout. It is the small white bass, or *Labrax pallidus* of De Kay.

Having obtained the grant of about an acre of land, on a wooded rise above the stream, they took possession of it, styled it magniloquently "The State in Schuylkill," and erected on it a wooden tenement (the "Castle") for their periodical meetings and festive gatherings. Here they are said to have passed a treaty with the chiefs of the Leni-Lenape, or Delaware Indians, who granted to them and their descendants for ever the right and privilege to hunt the woods and fish the waters of the Schuylkill.

The early records of the company are, unfortunately, but few and incomplete. Pen-craft is not amongst the primal growths of a colony, and the mantle of Izaak Walton seems to have been far from falling on any one of the fraternity, not even on him, who, a century after its foundation, compiled the memoir under review. For we are compelled to avow of this "member," that though parcel facetious, parcel flowery, parcel bacchanalian, he is *passim* illiterate and feeble. His orthography halts, his syntax has a frequent analogy with that of "Shrewsbury Barker," cook and

piscator, whom he refers to as "T. Barker, Esquire." This is a disappointing fact; for, in skilful hands, the theme might have been woven into a very charming chronicle, rich in quaint glimpses of early colonial life, and presenting the angler's sport to us in startling unfamiliar aspects.

When the War of Independence broke out, several of the Schuylkill fishermen took up arms in the good cause, with honour to themselves and their association, but returned (such as were spared), when the strife was at an end, to their pensive pastime and their beloved white perch with undiminished ardour. There must have been grand talks under the castle walnut-trees, in the long summer twilights, when these glorious absentees came back to their haunts, and unusual must have been the demand for "punch and pipes," while they "fought their battles o'er again," for the benefit of their less favoured gossips. One need not be Fine-ear to catch, even now, the rattle of the assault, the thunder of the climax, and Schuylkill murmuring in the pauses, amongst its rocks and rapids.

In the ninetieth year of its existence, our company had to draw its stakes and move further afield. A dam, built across the stream in their immediate neighbourhood, frustrated the sport, by keeping the fish from their feeding grounds. Alluding to this obstruction, one of the members writes jocosely: "Observe my chastity of language in omitting the 'd' which, I fear, the fish, a scaly set of fellows, who are the greatest sufferers, are in their language provoked irreverently to indulge in."

Another site having been selected, the castle was pulled to pieces, packed in a boat, and conveyed, with all the company's heirlooms and household gods, its "mammoth punch-bowl," its "Mandarin hats," its "great pewter plates," "Governor Morris's frying-pan," and "the banner of the Stripes and Stars," to its new destination. There foundations of stone were laid for it, and the "Hall of Congress" soon reared its head once more, with renovated splendour. We say this from the Schuylkillian point of view; for a sketch of the building, figuring as a frontispiece, we took at first, we confess, to be a "little Bethel." A description, however, underneath, set us

right. The carpenter who executed this wooden exodus received, we are told, a vote of thanks and the liberty of the state for a year.

It was in their new location in 1825, that one of the most exciting incidents of their history occurred, in the shape of a visit from the famous General la Fayette, then on a tour through the provinces of America. Great was the gathering on the occasion, and characteristic the salutation with which the general was received. "Dear General," begins the speaker, "the governor, council, and citizens assembled greet you, and the gentleman accompanying you, with a cordial welcome to the 'State in Schuylkill.' Your visit here completes your tour to *all the States of the Union*." This mild joke, which may have cost some wear and tear of brain to its maker, was coolly appropriated by the general, who reproduced it as his own immediately after.

"I feel sincere pleasure," he replies, "in visiting your ancient institution, so delightfully situated on the bank of your beautiful river. It is the more grateful to me, as it completes my tour to . . . *all the States of the Union*." Hereupon a storm of bravos, a retreat to the Hall of Congress, and . . . high jinks. The banquet was of course splendid; there was a spread of "mahogany-coloured fry," "boiled rock," "toasted shad," and "a fine barbacue with spiced sauce." Toasts of the most burning patriotism passed from lip to lip, and the great soldier was presented with the liberty of the State of Schuylkill, we presume in a silver . . . gentle-box.

In 1787, the company had received the still greater honour of a visit from General Washington, but no record of that interesting ceremony has been preserved.

It will have been seen, from the foregoing, that sport in the Schuylkill possessed but little variety: cat-fish and white perch seem, indeed, to have formed the staple of it, though shad, sturgeon, and drum-fish were sometimes taken. The latter (*Pogonias cromis*), having been recommended as a substitute for "rock-fish," was experimented on by the company; but, though "richly dressed in the lobster style," it turned out "as tough as a drum-head," and was eschewed thenceforth. On a solitary occasion a trout was captured ("on a lay-out line, by Mr. Benjamin Scull,") that measured fifteen

inches. Mr. Scull was dubbed "the prince of fishermen" in consequence, and the event was marked with a white stone, but found no parallel. As regards the takes, it is difficult to arrive at any positive data; hundreds of dozens are reported as a day's sport, but mention is seldom made of the number of fishermen, or of the weight of the fish. In the year 1829, however, we hear of a member and friend bringing in "twenty-five dozen fine large perch, some measuring twelve or thirteen inches;" and again, in the same year, of a brace of anglers bagging "twenty-seven dozen, many of them of extraordinary size for river-fish." It is probable, therefore, that quantity compensated, as far as that is possible, for quality, in the Schuylkill, as in some of our own suburban fisheries.

Here my notice of this curious book may terminate. Nearly a hundred and fifty years have elapsed since its publication; modern improvements have greatly altered the character of the river, blasted its rocks, changed its levels, and converted it from a brawling impetuous torrent, into a purling and peaceable stream, but still the Schuylkill Company lives and prospers, (Dr. Bethune, the late New York divine, angler, and bibliophile, is my sponsor for this assertion,) and still above the words rises the glittering vane of its Hall of Congress. Remembering, then, that this American Angling Association is the oldest in the world—that the Walton and Cotton Club is infantine compared with it—that, as its motto declares—

If we look to its antiquity, i. is most ancient;  
If to its dignity, it is most honourable;

we may well doff our hats to it, in a passing but reverent greeting, *Salve et vale, Magister!*

Should any angling reader of this paper chance to visit Philadelphia, I trust he will break loose for a while from the fascinations of that intellectual and hospitable town, and make his way, rod in hand, to the old state in Schuylkill, where, haply, rights of citizenship may be accorded him, and where, if his appetite be sharp, he may try the "rock and gray squirrel," ladle his soup out of the mammoth punchbowl, and report on these and much more, when he returns home, for the especial use and benefit of the angling fraternity.

T. WESTWOOD.

## REVIEWS.

*The Biography and Typography of William Caxton, England's first Printer.* By WILLIAM BLADES. Second edition. (London: Trübner & Co. 1882.) 8vo.

The publication of this book ought to cheer the hearts of bibliographers, for it proves conclusively the widespread interest felt in their pursuit. In fact, one rubs one's eyes at the sight of it, with a feeling of some bewilderment that it is possible for a well-printed book of nearly four hundred pages, with numerous illustrations, and full of learning, to be produced for the small price of five shillings. Exactly twenty years ago Mr. Blades published the first volume of his great work, *The Life and Typography of William Caxton*, and two years afterwards appeared the second volume. This will always remain a noble monument to England's first printer, but it was naturally an expensive book, and out of the reach of the working bibliographer. In 1877, the year of the Caxton Celebration, Mr. Blades prepared a condensed edition of the large work, which was accepted as a great boon by the lovers of old books, and now we have a second edition of this volume in a still cheaper form. This book is so well known that we cannot presume to review it; we may, however, notice that some fresh remarks upon the meaning and origin of Caxton's device have been added. It was long supposed that the device represented the figures 47 or 74, and Mr. Bradshaw was the first to suggest that the mark had no reference whatever to Arabic figures. Mr. Adin Williams found in Standon Church, Herts, a very similar mark on the brass of John Felde, Alderman of London, who, like Caxton, was a mercer, and there can be little doubt that Caxton's device was merely a combination of some conventional forms. We trust the *Biography of W. Caxton* will have a large sale, for the more it is spread abroad the wider will be the interest felt in the subject upon which it treats.

*Eton College Library.* Reprinted from "Notes and Queries." By the Rev. FRANCIS ST. JOHN THACKERAY. (Eton: Williams and Son. 1881.) Sm. 4to, 5 preliminary leaves, pp. 100.

The library of Eton College is a good example of those fine old collections of books which are scattered about the country. Libraries in which we breathe the atmosphere of the last century, and to which little has been added of late years. Bright gilded backs of old calf bindings shine out from the shelves as we never see them shine in London. The smoke of a great city destroys the appearance of books, but in the country age adds an indescribable beauty to the leather and the gold tooling. Mr. Thackeray has done a good work in gathering together particulars of the books, many of them being of great value and interest. One of the choicest portions of the library is the collection bequeathed by Anthony Morris Storer, and received in 1799. It appears that Mr. Storer had intended to leave his books to Downing College, Cambridge; but as it was doubtful whether the charter would ever be

obtained, he bequeathed them to Eton. Some of the most notable treasures came into the library under this bequest. Mr. Thackeray has divided his subject under a series of distinctive headings. First we find the MSS. described, then the Bibles, among which is the famous so-called Mazarine Bible. There are three Caxtons, and a set of five volumes containing some of the early quartos of Shakespeare's Plays. The description of the copy of Smith's History of Virginia, which is bound in pale green morocco, and was formerly in the possession of James I., is enough to make the bibliophile's mouth water, and there are many other books equally to be desired by book-lovers. Most of the volumes are handsomely bound, but some are of special importance in this respect; thus there are three Groliers, several De Thous, books with the Baron de Longepierre's device of the golden fleece, and some of Roger Payne's handiwork. The finest cover is to be found on a copy of Stephens' Herodotus, 1570. It is of dark morocco, fully gilt on the sides and back, and probably came from the workshop of the famous French binder, Le Gascon. The author has produced a very interesting little volume, and those gentlemen who are connected with historical old libraries would do well to enter into rivalry with him, and to produce in the same way accounts of the libraries in which they are interested.

*The Burnley Grammar School Library.* A Paper read before the Burnley Literary and Scientific Club, February 22nd, 1881. By J. LANGFIELD WARD, M.A., Head Master. (Burnley: Burghope and Strange. 1881.) 8vo, pp. 32.

The Rev. Henry Halsted, B.D., Rector of Stansfield, in Suffolk, bequeathed by will (dated August 5, 1728) his library of about one thousand volumes to the Burnley Grammar School, and there it has slumbered from that day to this. In 1878, a new school house was opened, and the books were removed from their original upper chamber to a room on the ground floor of the new building. The author offers some suggestions as to the best means of making the books available, and gives an interesting account of some of the most important of them. An amusing extract from the old catalogue may be noticed here. One of the titles is "Lex liberalitatis;" but on inspection the author found that the book was really a part of an old dictionary, and the title was made up from the word *lex*, which began the first page, and *liberalitas*, which ended it. By altering the nominative into genitive the enticing title above was evolved.

*Old Yorkshire.* Edited by WILLIAM SMITH, F.S.A.S., with an Introduction by the Rev. CANON RAINE, M.A. [Vol. 2.] (London: Longmans, Green and Co. 1881.) 8vo, pp. x. 313.

This bright-looking volume, with its plenitude of illustrations, contains matter of interest for all tastes, and the table of contents sets a rich feast of good things before us; here are lists of brasses, castles, and religious houses in Yorkshire, biographies, lists of regicides and royalists, and much more than we have space to register. The portion of the book, however, with which we have the most concern is that devoted to the Harleian MSS., Thoresby's Biographical MSS.,

and other Yorkshire MSS. That noble collection formed by Harley, Earl of Oxford, and now in the British Museum, contains mines of treasure still unworked, and Mr. Margerison has performed a useful task by giving a list of all the papers relating to Yorkshire in this collection. There are pedigrees, arms, petitions, leases, inventories, lists of attainted persons, proclamations, and a mass of materials for local history. The list here given occupies nine closely printed pages. Thoresby's Biographical MSS. contains among other things an inventory of all the jewels, plates, copes and vestments in the Cathedral Church at York. Also names and characters of the Archbishops from Paulinus to Archbishop Hutton, and names and valuations of monasteries. The Rev. R. V. Taylor contributes a list of collections, containing Yorkshire MSS., such as Visitations in the Heralds College; the Dodsworth, Gough, Ant. à Wood's and Fairfax MSS. at the Bodleian; the Cottonian, Talbot, Harleian, Lansdowne, Warburton, Kennett MSS. in the British Museum; the Ducarel MSS. and the Notitia Parochialis in Lambeth Library; Archbishop Sharp's Hutton MSS., etc., in the Cathedral Library at York. The Kennett MSS. in 107 volumes, which are now deposited with the Lonsdale MSS. in the British Museum, contain some valuable biographies of Yorkshire bishops and clergy, notices of which are here given.

*Galenus Pergamensis de Temperamentis et de inaequali intemperie libri tres Thoma Linacro anglo interpretate. . . . Impressum apud praeclarum Cantabrigiam per Joannem Siberch, anno MDXXI.* Reproduced in exact facsimile, with an Introduction by Joseph Frank Payne, M.D., F.R.C.P. Printed by C. J. Clay, M.A., Printer to the University of Cambridge, for Alexander Macmillan and Robert Bowes, Booksellers, No. 1, Trinity Street, over against St. Mary's Church, 1881. Sm. 4to, portrait, pp. 48, facsimile, 82 leaves.

It is a fact worthy of special note that the first Cambridge printer, John Siberch, printed seven books in 1521 and one in 1522, after which last date no book is known to have been printed in Cambridge until 1584. These eight books are very scarce, one copy only of one of the books is known to exist, and of three out of the eight there is not a single copy in Cambridge. It was a happy thought of Mr. Bowes to reproduce the set in facsimile as a monument of early typography in Cambridge. Mr. Bradshaw has compared the eight books side by side, and determined their relative order. His notes will be printed as an introduction to Henry Bullock's *Oratio habita Cantabrigia*, and we look forward eagerly to the appearance of this volume, which will doubtless throw much light upon the early history of printing in England. One point appears still to require clearing up, and that is the important one of who this Siberch was. The publishers ask for information respecting him, and we should be glad if we were the means of obtaining some from our correspondents. Herbert suggested that he might be the same man as John Sibert, who printed at Lyons, in 1498, a big book in two folio volumes, in which he

styles himself "Magister." The publishers therefore think it unreasonable to identify this rather important gentleman with the plain John Siberch, who printed little books at Cambridge so many years afterwards. So much for the printer; we must now say a few words respecting the book before us. Thomas Linacre has a double claim to fame as one of the most learned scholars of his day and as an eminent physician, and his name will ever be held in honour as the founder of the College of Physicians. His chief works are translations from the Greek, the first being *Proclus de Sphaera* (Venice, 1496), and six others, translations of various works of Galen. His two original books are *Rudimenta Grammatices* and *De Emendata Structura Latini Sermonis*. Dr. Payne has drawn up a very interesting account of Linacre and his works, and the book altogether does great credit to the taste and antiquarian enthusiasm of the publishers.

## NOTES AND NEWS.

SEVERAL important sales of books have taken place in Paris lately. The library formed by the famous poet, Alfred de Musset and his brother Paul, was sold on the 7th and 8th October, and that of the late Mons. Davioud, architect of the Théâtre du Châtelet and many other buildings in Paris, was sold on the 8th, 9th, and 10th of November. A remarkable collection of books in general literature, voyages and travels, history, etc., which formed the library of the late Mons. D. Staes, receiver of taxes of the town of Louvain, was sold on the 26th, 27th, 28th, and 29th of October. The theatrical library of Mons. F. Périn was sold on the 27th of October and six following days. The sale of the library of the well-known scholar, Mons. Paulin Paris, member of the Institute, was commenced on the 7th of November, and was to be continued for eighteen days. On the 15th of November, the library of Mons. Léger Boiven, Master of Requests to the Council of State, was sold. The books are mostly on Natural History, more particularly mollusca and conchology. There are several MSS., and two large collections of plates of shells classified. The library of the late Mons. Delécluse, which consisted of books, drawings, engravings, caricatures, etc., was sold at Reims on the 10th of October and several following days.

AN important sale of engravings commenced at Berlin on the 14th of November. It consists of the collection of the last Royal Treasurer, Sturm, the extent of which may be judged when it is said that the catalogue extends to 160 pages, and that the number of lots is 2,671. Beham, Dürer, Van Dyck, Rembrandt, and other great artists are represented, and some of the engravings are very scarce.

THE valuable scientific library of the late Dr. Barnard Davis, F.R.S., will be sold by auction shortly, at Hanley, by Mr. Butters, who has already sold the collection of curiosities of this distinguished anthropologist.

It is announced in the Manchester papers, that the library of the late Mr. John Kershaw, of Andenshaw, a well-known collector, was sold on Tuesday and Wednesday, 8th and 9th November, by Messrs. Capes, Dunn, and Pilcher, of Manchester.

We understand that the Ruskin Society, which was founded in 1879 as the Society of the Rose, is now making arrangements for the compilation of a complete index to the whole of Mr. Ruskin's works. This, if well done, will be a widely welcomed book.

THE Mitchell Library at Glasgow progresses fast, and the want of a new catalogue begins to be felt. The sub-committee appointed to consider the question of printing a catalogue have reprinted their report with a specimen of the kind of catalogue which they propose. In explanation of the plan of a Dictionary Catalogue of authors, subjects, and titles which they choose as the most convenient for general use, the committee say "it is recommended that each work be entered in the catalogue under the name of its author, under its subject, and under its title, when that is not sufficiently shown by the subject; that under words which indicate a special form, such as essays, sermons, poems, drama, etc., and under the names of foreign languages, lists be inserted of authors under whose names readers would find full titles of works in such forms or languages respectively; and that the whole of these entries (author, subject, title, form, and language, together with cross references) be arranged in a single alphabetical sequence, so that readers would turn up any word they may require in the same way as in a dictionary." This is the American plan, so ably explained by Mr. Cutter. Such a catalogue will doubtless be very useful to readers, but in the case of a large library this multiplicity of entries will make the work unnecessarily bulky.

THE second part of the *Western Antiquary* (edited by Mr. W. H. K. Wright), just issued, contains some correspondence on an important proposal for a new "Bibliotheca Devonensis." One correspondent fears that the undertaking is too great a one to be carried out successfully, but we are inclined to side with the more sanguine writers. There ought to be no difficulty in organizing a body of workers in so important a county as Devon, and our advice is set to work at once, and don't think of the cost of printing till the work is done. The fear of the printer's bill has stopped many a promising project.

MR. C. E. SCARSE, the librarian of the Birmingham Library, has just printed a rough list of Birmingham books and pamphlets, in the hope of obtaining, either by gift or purchase, other local books and pamphlets not already in the library. Mr. Scarse has succeeded in making a goodly list, and he hopes eventually to form a sound foundation for a Bibliography of Birmingham. This growing taste for the collection of local books is a healthy sign of the times. Mr. Wright is forming a collection of books specially devoted to the history of Devon and Cornwall, and during the year 1880 he added 350 separate publications to this collection, and we understand he has received even more this year. Those interested in this question of special collections

will find much information in the Transactions of the Library Association, more especially in the volume containing the Manchester Meeting, where there is a full account of special collections in Lancashire and Cheshire by Mr. J. H. Nodal.

A USEFUL list of the Chesham Society Publications, arranged in chronological order of their subjects, has been compiled by Mr. J. E. Bailey for his Palatine Note-Book, which he has also issued in a separate form.

A BIBLIOGRAPHY of the pre-Columbian Discoveries of America, by Paul Barron Watson, will be found in the *Library Journal* for August last (vol. vi. No. 8). It is arranged under the following heads: Discovery (1) by the Chinese; (2) by the northmen; (3) by the Arabs; (4) by the Welsh; (5) by the Venetians; (6) by the Portuguese; (7) by the Poles; (8) by Martin Behaim; (9) by Cousin of Dieppe, 1488.

We are informed that Mr. Farrar is so far advanced with his index to the Biographical and Obituary Notices in the first fifty volumes of the *Gentleman's Magazine*, that he will soon be able to commence the pasting down of his slips, and he expects that he will have the "copy" ready for presentation at the next annual meeting of the Index Society in the summer of 1882.

MESSRS. GRIFFITH AND FARRAN have just issued a facsimile reproduction of an early edition of that famous work, *Goody Two-Shoes*, which is dedicated "to all young gentlemen and ladies who are good or intend to be good," with an introduction by Mr. Charles Welsh. The editor re-opens the question of authorship. It has been very generally attributed to Goldsmith, but the late Mr. Winter Jones affirmed that it was written by his grandfather, Mr. Giles Jones. Mr. Welsh does not consider this claim to be proved, and asks for a re-hearing of the case in favour of Goldsmith. This is a most interesting point, and we hope further light will be thrown upon it.

MR. J. COMYNS CARR will deliver a course of four Cantor Lectures on "Book Illustration Old and New," at the Society of Arts, in April and May next. This is a subject of great interest to all book lovers, and doubtless Mr. Carr will deal with it in a thoroughly comprehensive manner.

AN appeal is being made to the French Government by Mons. Paul Lacroix, to secure for the library of the Opéra the large collection of dramatic literature amassed by the late Baron Taylor. It consists of 1,780 pamphlets relating to the stage, etc., 35,000 plays, which have been divided and classed in 1,516 portfolios. These plays represent the repertoire of the Paris and provincial theatres since 1789, besides many unacted plays from the commencement of the 18th century.

MR. JUSTIN WINSOR, to whom Bibliography owes so great a debt, has just added a most valuable part to his series of *Bibliographical Contributions*, which is numbered 12. It consists of a list of the publications of Harvard University and its officers from 1870 to 1880. This is a list of which any university might be proud.

MR. FURNIVALL has commenced the publications of the newly formed Browning Society, by presenting the members with a Bibliography of Robert Browning, 1833-1881, compiled by himself. The alphabetical list of all the works of the poet, with the dates of their first appearances, and chronological list, with the number of lines, and the measure and metre of each, will be of great value and interest to us all. To show how thoroughly Mr. Furnivall has done his work we may add that the volume extends to 116 pages.

A NEW series of the *Annales du Bibliophile Belge* was commenced in July of the present year, and the five numbers already published contain the following articles:—"David Joris et son Livre des Merveilles," "Le Théâtre Français en Belgique," "Les Dialogues de Gérard de Vivre," "Guillaume d'Assonleville," "Almanachs Belges," "Thierry Martens en Espagne 1477." "Devises d'hommes de lettres, religieux artistes, diplomates, et guerriers tirées de Portraits Néerlandais." Besides these there is an account of the third Didot sale, and some short notices.

A SHORT but useful account of French Bibliographies was contributed to the *Bookseller* by J. D. O. It contains information that cannot easily be obtained elsewhere, and the editor therefore did well when he reprinted it in one of the daintiest little volumes we have ever seen. One hundred and sixty copies have been printed.

SIGNOR ENRICO NARDUCCI, the accomplished librarian of the University Library at Rome, has issued a circular to his Italian colleagues for help and advice in producing a general catalogue of the printed books in the Italian libraries, of which he mentions 329. Such a work is greatly needed as a record of Italian literature.

THE *Bibliotheca Cornubiensis* of Messrs. G. C. Boase and W. P. Courtney, which was commenced in 1869, will be completed in the present month of December, 1881. The third volume, which is just about to be issued by Longmans, will comprise a supplementary catalogue of authors, lists of Acts of Parliament, and civil war tracts, etc., and an index which occupies 146 pages, and contains upwards of 12,350 separate headings. It appears that during six centuries, more than 450 different acts were passed in connection with Cornwall. "Most of them were passed for the purpose of facilitating the making of roads and railways, but some of the earlier acts were for other and stranger uses. One which came into law in the reign of Henry VIII. ordered Cornishmen to work without pay on the fortifications which were designed for the protection of the country against an invasion from the French; another authorized the destruction of numerous houses which had become ruinous in Bodmin and five other towns."

THE alphabet of Messrs. Wyman's valuable Bibliography of Printing is brought down to Richard Pynson in the number of the *Printing Times and Lithographer* for October 15.

MR. WILLIAM DODD, Treasurer to the Society of Antiquaries of Newcastle-upon-Tyne, has done good

service to the cause of topography, by preparing an excellent index to Brand's History of Newcastle. This index has been printed at the expense of the Newcastle Society. It consists of 28 treble-columned quarto pages, and can be bound up with the book itself, much to the convenience of the consulters of this valuable local history.

MR. LATIMER CLARK exhibits at the Paris Electrical Exhibition a valuable collection of books connected with the history of electricity and magnetism, and he has printed an interesting list of the works in his collection. The first book mentioned is the *Speculum Naturale* of Vincentius, Bishop of Beauvais, which was written about 1250, and printed in 1473. It contains probably the earliest printed allusion to the polarity of the magnetised needle, and its use for the purposes of navigation. Alexander Neckam, monk of St. Albans (born 1157, died 1217), is supposed to be the earliest writer who alludes to the mariner's compass, but his work, *De Naturis Rerum*, has only been printed of late years.

A SHORTHAND SOCIETY has lately been formed; and in his opening address on November 1st, Mr. Cornelius Walford, the first president, gave some interesting information respecting the Bibliography of Stenography. Timothy Bright's system, published in 1588, is one of the first, if not the very first, English system known. The first French book on stenography did not appear until 1651. It was by Jacques Cossard. Mr. J. E. Bailey, of Manchester, possesses a collection of over 700 volumes on shorthand, made up as follows:—

Various English authors . . . . .	360
" French . . . . .	70
" German, etc. . . . .	50
" MSS. . . . .	30
Pitman's different works and editions . . . . .	200
	710

MR. WESTBY GIBSON has compiled a list of shorthand works, which contains a notice of 2,000 distinct works. There is also an interesting little lot of shorthand books in the Pepysian library at Magdalene College, Cambridge, which were collected by Samuel Pepys.

WE hear on all sides of the neglected condition of the old ecclesiastical libraries, and a very striking case is that of Bath Abbey library, which was founded by Bishop Lake, early in the seventeenth century. The books have remained uncared for in the vestry, and in spite of sundry attempts to make them useful, they still remain little better than lumber. A free library was established provisionally, and hopes were entertained that a home for the Abbey library might be formed, but this also failed. Mr. R. E. Peach reprinted some notes of his on the library from the *Bath Chronicle* in 1879, and asked for subscriptions for repairing the books; but the library remains in its old condition, and is said to be in that state which precedes utter decay. We trust we shall hear that the public spirit of the people of Bath has awakened to the need of some action in this matter.

## CORRESPONDENCE.

## RUSSIA BINDINGS.

MOST of us know to our cost that Russia leather is a very bad-wearing covering for books. I have several of these bindings that are powdering away, and I daily expect to find a cover off. I have found that the application of a little salad oil to the joints has in some cases arrested decay. Can any of your readers suggest any better and more satisfactory practice?

F. L. C.

## USELESS BOOKS.

I HAVE read somewhere that the Chinese have, or had, an imperial officer whose special duty it was to destroy useless books. At the last conference of the librarians, Mr. Harrison read a very suggestive paper "on the Limitation of the Contents of Libraries by the Elimination of Obsolete Works." Now what I want to suggest is whether it is not one of the functions of the bibliographer to point out from time to time what are "useless books." Let us have lists of them printed, and I feel quite sure these lists would be as valuable as others. If by chance a book got unworthily gibbeted in this manner, any reader might, and no doubt would, take up the cudgels in its behalf, and again restore it, if necessary, to the realms of literature. Such lists, if very carefully compiled, would enable second-hand booksellers and owners of large libraries to destroy out of their way a great deal that now cumbers the ground.

G. L. GOMME.

[Mr. Gomme's proposition is one likely to fill with dismay those who do not recognise the words "obsolete" and "useless" in connection with books; but if the lists suggested are carefully compiled, they cannot fail to be useful. No books are too useless or too obsolete for preservation in a national library, but many books are mere lumber in smaller libraries, where selection is an advantage. We shall be glad to receive from correspondents references to books such as Mr. Gomme indicates, more particularly those which have misleading titles.—*Ed.*]

## BIBLIOGRAPHIES IN PROGRESS.

IT would be a great boon to bibliographers generally if you would make a special note of such bibliographical works as you know to be in progress. Much time is often wasted by two or more persons doing the same work in ignorance of each other's labours.

A. G. S.

[We hope that correspondents will oblige us with this information, in which case we shall collect their notes, and form an alphabetical list of bibliographies in progress, with the names and addresses of the authors.—*Ed.*]

## SPEKE'S REVOLUTION, 1715.

LORD MACAULAY, in his History of England (see Works, 1866, vol. ii. p. 292, note), says of Hugh

Speke's Secret History of the Revolution, 1715,—“In the London Library is a copy of this rare work, with a manuscript note which seems to be in Speke's own hand.” The volume here alluded to by the eminent historian is a small, thin octavo, in which errors of the press have been corrected apparently by the author. On the fly-leaf at the end is the following statement in manuscript, signed Hugh Speke:—“Let any gent<sup>l</sup> set forth greater services done in y<sup>e</sup> late Happy Revolution than is in this small treatise truly specified wch I writ and printed chiefly for his Ma<sup>ty</sup>'s perusal but his Majestie not understanding English well I was advised by a Great Peer to get it nicely translated wch I got done by as Polite an hand as any in England for translating of it and y<sup>e</sup> (then) got it transcribed by as good a writer as any in England and by one y<sup>e</sup> understood the French tongue well that he might be sure to transcribe it true, wch he did, and y<sup>e</sup> (then) it was as well and as richly bound as the bookbinder was capable of doing it and was presented to his Majestie in May last by y<sup>e</sup> Earl of Berkley from me,

“HUGH SPEKE.”

“The Happy Revolution must be allowed to be y<sup>e</sup> basis and foundation of our present happy establishment under his Majestie King George.”

The achievement of which Speke was so proud, and for which he sought recompence and reward, was the forging in 1688, that year of crisis, of a savage proclamation against Roman Catholics, which purported to be a supplemental declaration under the hand and seal of the Prince of Orange. There must be many copies of this little book in the various libraries of the kingdom. Can you tell me, Mr. Editor, if any or all of them have MS. additions like the one here? I suspect they have.

ROB. HARRISON,  
London Library.ALPHABETICAL ARRANGEMENT OF  
CHRISTIAN NAMES.

I FIND considerable difficulty in seeking for certain common names in large Catalogues and Directories, and doubtless others have experienced the same difficulty. Take, for instance, the names Jones, Smith, or Williams. These are so common, that it is a ordinary practice for persons bearing them to be given a more distinctive Christian name at baptism. If this were the first or only Christian name, there would be little difficulty, but it is more usually the last; for instance, the full names of a certain person will be, let us say, Robert Clifton Jones. He is known as Mr. Clifton Jones, and we are asked to look for his works in the British Museum Catalogue, for instance. We look at the volumes that contain the “Jones” entries, and turn to the sub-alphabet under C, but Mr. Clifton Jones is not there. He is under the sub-alphabet R, and as I did not know his name was Robert, I cannot find him without reading through all the entries under Jones. Would it be too much to ask catalogue makers and directory compilers to insert a cross reference in these cases?

N. C.



NOTES ON ENGLISH MANUSCRIPTS  
ABROAD.

AMONG the small collection of English MSS. in the Bibliothèque Nationale at Paris I noticed not long ago what I believe to be the genuine original of John Norden's *Speculum Northamptonie*. It is a small octavo (Fonds Anglais 58), neatly written, containing 43 leaves besides two maps, one of Northampton, one of Higham Ferrers. It bears his signature, Jo. Norden, or Noorden, in three places, and seems to be written in his own hand, if my recollection serves.

Norden's Delineation of Northamptonshire, though written in 1610, was not published till 1720; there are two copies of this print in the British Museum, but neither now contains any maps. Sir Henry Ellis, in his account of Norden's works prefixed to his edition of Norden's Essex (Camden Society, 1840), says, speaking of the Northampton of 1720, "This volume is without any map," and he seems to be unaware of the existence of the MS. Mr. H. B. Wheatley, too, in his notice of Norden's maps in Part I. of Harrison's England, published for the New Shakspere Society, 1879, p. xci., speaks of the printed Northamptonshire, but does not allude to the MS. It has probably therefore lain hidden for some time. This, it may be remarked, is not the only one of Norden's manuscripts that found its way abroad; Dr. Rawlinson (English Topog. p. 228) says his survey of Surrey "fell into the hands of a curious Hollander, who gave generously for it, soon after the Restoration, when it was offered for sale."

In the Royal Library at Dresden, there are two English MSS., besides a good copy, 15th century, of Fitzherbert's *Natura Brevium*, which is not in Ebert's Catalogue, under "Englische Handschriften." The two he mentions are No. 84, "Poems on several occasions," by the Earl of Rochester; this has been printed. MS. 83 is on fine parchment, a copy of the New Testament, probably Wycliff's translation, according to Ebert. It is preceded by fourteen leaves, containing the Church calendar of lessons; after the end of Revelation follow about sixty leaves, containing the lessons and "pistles of the olde lawe that ben red in the chirche," according to the use of Salisbury, and a few "not red afir the vss of Salisburi." A further description of this MS. will be found in F. A. Ebert's "Geschichte und Beschreibung der königlichen öffentlichen Bibliothek zu Dresden." Leipzig, 1822, p. 329. L. TOULMIN SMITH.

[We shall be glad to receive information of such English manuscripts as may exist in foreign libraries, and we hope other correspondents will follow the example so well set by Miss Toulmin Smith.—Ed.]

## POLL BOOKS.

I AM making a list of printed Poll Books of the several counties in the United Kingdom from the earliest published up to the latest period, and should feel greatly obliged to those who would send to me direct the particulars (county, borough, date of poll, candidates, also place, date of publication, and size

of book) of any they may have, or that they may know of; also information as to any depositories of them.

CHARLES MASON.

3, Gloucester Crescent, Hyde Park, W.

## BOOK SALES.

Oct. 28th.—Messrs. PUTTICK & SIMPSON sold some books from the late Mrs. Jameson's library. Lot 942. *The Sacred and Legendary Art*, 1st ed., 2 vols., and second volume of the 3rd ed., with extra photographs, proof engravings, etc., fetched £5 7s. 6d. 925. *Legends of the Monastic Orders*, 1st ed., £4. 927. *Legends of the Madonna*, 1st ed. interleaved, with MS. notes and extra plates, £6. 929. Set of the three previous books and *History of our Lord*, in 6 vols., mor., £10. 950. Collection of *Pencil Sketches of Canadian Scenery*, £11 11s. 965. Collection of upwards of 200 *Autograph Letters of Distinguished Persons between 1830 and 1850*, £17 10s.

Nov. 5th.—Messrs. SOTHEBY, WILKINSON, & HODGE. Lot 380. *Bewick's Fables*, imperial paper, 1820, £7 15s. 433. *Hamerton's Etching and Etchers*, 1st ed., 1868, £7 12s. 6d. 463. *Lodge's Portraits*, 12 vols. in 6, roy. 8vo, 1835, £7 2s. 6d. 476. *Scott's Waverley Novels, Abbotsford Edition*, 12 vols., 1842-47, £11. 586. *Schoolcraft's Indian Tribes*, 6 vols., 1851-57, £6 17s. 6d. 587. *Lyson's Magna Britannia*, 10 vols. in 6, 1806, £6 17s. 6d. 625. *Layard's Monuments of Nineveh*, 2 vols., folio, 1853, £9 17s. 6d. 663. *Musée Napoléon et Musée de France*, 11 vols., 8vo, 1804-28, £12 15s. 740. *Curtis's British Entomology*, 16 vols., 1824-39, £16. 746. *Ibis*, 19 vols., 1859-80, £31. 751. *Zoological Society's Proceedings*, 1830-80, 44 vols. and numbers, £20.

Nov. 7th.—Messrs. SOTHEBY—Mr. Wm. Davy's library. Lot 57. *Chambers's Book of Days*, with additional illustrations, sufficient to form 12 vols., £19. 249. *Leichtenstein's Holland House*, large paper, with additional illustrations, £14 15s. 259. Complete set of *Punch* (original issue), £18 10s. 286. Collection of *Cruikshank's Works*, about 1050 subjects, in 3 vols., folio, gr. mor., £38 10s. 288. *Elizabethan Garland*, 1856, illustrated with nearly 200 portraits, views, etc., £9 15s. 289. Another copy, illustrated, £16 5s.

[We shall hope to give a list of the prices of the principal lots at the sale of the very fine library of the late Mr. J. Comerford, sold Nov. 16 to 30, in our next number. This library is specially rich in county histories and other topographical works. We shall be glad to receive information respecting local sales, and hope that auctioneers will help us in this particular.—Ed.]

## FRANK HAMMOND.

I POSSESS a little book entitled "The | History | and | Adventures | of | Frank Hammond. | What I have seen permit me to relate. | The second edition

[London | Printed for R. Griffiths at the | Dunciad in Pater noster Row | MDCCLV.] (12mo 4 preliminary leaves, pp. 267), about which I want some information. I can find nothing in the Bibliographies. It is registered however in Watt's *Bibliotheca Britannica*, from which it appears that the first edition was published in 1754. It has all the appearance of being a work of fiction founded upon a certain amount of fact, but curiously enough my copy has the book-plate of "Lieutenant Colonel Fr. Thomas Hammond, St. James' Square." At first sight this seems to give a certain authenticity to the book, but it is just possible that the colonel merely bought it because of the similarity of name. The adventures are supposed to take place during the Commonwealth and after the Restoration. The author who relates his own life affirms that he was born in the year 1637, and that he was the son of a Colonel Hammond, who died from wounds received at the battle of Worcester.—"My father was a gentleman of a considerable fortune and figure in his country, having been twice honoured by King Charles the First with the character of Envoy Extraordinary to two foreign Courts. . . . He was a member in the Long Parliament; and when he saw the affairs in the House of Commons inclining apace towards Rebellion, etc., with several other loyal gentlemen he entered his protest against their proceedings, and retired into the country, where he continued till the unhappy tumults broke out, and then, as an early instance of his fidelity to his Royal Master, raised a troop of horse at his own charge." I appealed to my friend, Mr. Edward Peacock, F.S.A., to know whether he had any reference to this colonel in his great Civil War Index, but he had no note of him. He told me, however, that in 1640 a Fr. Hammond was colonel of a regiment in the army against Scotland (Rushworth, vol. ii. part ii. p. 1251), and that a Fr. Hammond was ensign in Col. Fagg's regiment in 1660, under Monk (see Remonstrance and Address of the Armies of England, Scotland, and Ireland, to the Ld. Gen. Monk, 4to 1660, p. 12). I hope some of the readers of the *Bibliographer* will be able to throw some light upon what must needs be an interesting history.

HENRY B. WHEATLEY.

## PUBLIC LIBRARIES.

We have received the following Reports and Catalogues of Public Libraries:—

*Alton*.—Mechanics' Institution—Catalogue of the Library, 1871. Supplement, March, 1878. (3992 volumes.)

*Birmingham*.—Free Libraries—Catalogues of the Reference Department, 1869; 1875-77 [a record of what the Library was at the time it was destroyed in the fire of 1879], 2 vols.—Catalogue of the Shakespeare Memorial Library. By J. D. Mullins.—1st, 7th, 8th, 10th, 11th, 13th to 19th Annual Reports—1862-80. Birmingham Free Library, the Shakespeare Memorial Library, and the Art Gallery. By J. A. Langford, 1871—Free Libraries and News-rooms. By J. D. Mullins, 1879.

*Glasgow*.—Mitchell Library—Reports, 1874-79, 1880—Specimen of proposed form of Catalogue and Report of Sub-committee.

*Leamington*.—Free Library—Catalogue, 1877. Supplemental Catalogue, 1880.

*Leicester*.—Free Library—The first (to the tenth) annual Reports of the Committee, 1872-81. Catalogue of the Books in the Lending and Reference Departments, 1880 (18,900 volumes). For use in the Library, the pages of this Catalogue are arranged in sequence on the wall (covered with glass), for easy reference.

*London*.—Lincoln's Inn Library—Fifth Supplement to the Catalogue, 1877-81. Besides additions, this supplement contains works of celebrated engravers, and fine art rarities not hitherto included in the catalogue. They formerly belonged to John Coxe, a celebrated serjeant-at-law of the century, and have been in the possession of the Hon. Secretary for near a century.

*Sheffield*.—Free Public Libraries—23rd, 24th, 25th Annual Reports, 1878-81—Catalogue of the Upperthorpe Branch Library, 1878.

*Stafford*.—William Salt Library—Index-Catalogue. Reprinted from the *Staffordshire Advertiser* 1878. Chiefly devoted to the history of Staffordshire.

*Stoke-upon-Trent*.—Free Library—First and second Annual Reports, 1878-80. Classified Catalogue and Index to the Reference and Lending Library. Appendix No. 1, 2, 1878-80.

*Widnesbury*.—Free Library—Third Annual Report, 1880.

*West Bromwich*.—Free Library—First to seventh Annual Reports, 1875-81. Catalogue of the Reference Department, 1878. Catalogue of the Lending Department, 1880.

The following Booksellers' Catalogues have been received:—

Ball (H. W.), Barton on Humber (Yorkshire books etc.); Barnicott and Sons, Taunton; Billington's Subscription Library, Rugby; Blackwell (B. H.), Oxford; Jefferies (C. J.) and Sons, Bristol; Melven's (J. T.) Select Library, Elgin; Robson and Kerslake, Cranbourn Street, London; Stephen's Reading Club, Ayr; Stevenson, (T. G.), Edinburgh; Stillie (J.), Edinburgh, Library Manual. (In a note attached to a copy of *Peter's Letters to his Kinsfolk*, 1819, it is stated that this book "is printed as the second edition, but there never was a first edition published." There is also an amusing note on the Waverley Novels, to this effect: "Shortly after the first edition with notes was issued. Sir Walter sent a presentation to Miss Edgeworth, who returned them with a message that she would read no novels with notes; upon which Sir Walter remarked that she was quite right, for Rob Roy in the novel was a hero, but in the notes he was a thief.") Thomson Brothers, Second-hand Booksellers, Glasgow.

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"The Book of British Topography is of a kind which rejoices the hearts of all persons who have to do with books; the kind where a writer condescends to take a subject which he knows thoroughly, which is definitively manageable, and which, if handled properly, cannot fail to be a useful contribution, if not to literature at any rate to the state of things which make literature possible. . . . The classification is in the main by counties, . . . in their turn subdivided under towns, etc., and there is an alphabetical index of all the headings at the end. For convenience and thoroughness this plan appears to be excellent. Mr. Anderson estimates the number of his entries at something like 14,000."—*Saturday Review*.

"Few bibliographies are adapted to be more practically serviceable to an extensive public than Mr. Anderson's. . . . The extreme value of such a compilation to the topographer and antiquary will be apparent at once. . . . Contains . . . an immense number of minor publications which the topographical inquirer is little likely to hear of without the aid of such a catalogue as Mr. Anderson's. . . . His diligence and accuracy are beyond all praise."—*Illustrated London News*.

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"A book of great importance to topographers and archæologists. . . . Beautifully printed and got up."—*Scotsman*.

"This work appears to have been made with much skill and care, and to possess a great interest and value for collectors and librarians in the United States."—*American Library Journal*.

"Mr. Anderson has done a good work exceedingly well. . . . Down to the present time there has been no easy method of learning what there is already in print about any place in Britain. . . . By far the best catalogue that has ever been produced."—*Athenæum*.

"It is not likely that very much will have to be added to this catalogue. . . . A solid contribution to bibliography, arranged with admirable method."—*Journal of the British Archaeological Association*.

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## BIBLIOTHECA PISCATORIA.

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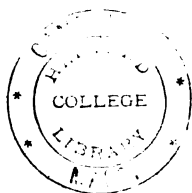
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THE BISHOPS' BIBLE.

BY THE REV. NICHOLAS POCKOCK.

**T**HERE is probably no English translation of the Bible so little known in the present day as that which is commonly called "The Bishops' Bible." Most people have some information, however imperfect, about Wyclif's version; most also are aware that much of the Authorized Version of 1611 is derived from the text of Tyndale's translation. And if we except the fact that it is generally known that there was a Bible called the Breeches Bible, from the word "breeches" being used in the seventh verse of the third chapter of Genesis,—this is perhaps the whole amount of knowledge possessed by readers of the present day on the subject. The celebrity which this last version owes in part to this accidental peculiarity is also partly due to its having been for more than half a century the most popular of all the versions of Holy Scripture in this country. Its popularity is easily accounted for, when it is remembered how the country was overrun by Puritanism in the reign of Elizabeth, and how this Puritan spirit was fostered and encouraged by the Calvinistic notes which appeared in the margins of these Bibles. In spite of the bias of the translators, this version was a considerable improvement upon all that had preceded it. It had been executed by the English exiles at Geneva, and was first published in that city in the year 1560, in a quarto form. In the following year, Jan. 8th, 1561, Queen Elizabeth granted a patent for printing this

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translation for seven years, to John Bodleigh, who was one of the exiles; and accordingly a second edition was published at Geneva, but without a printer's name, the Old Testament being dated 1562 and the New 1561, in folio. Considering the subsequent popularity of this version, it is not easy to understand why no more issues of it appeared, either from Geneva or from an English press, till 1568, the year of the first publication of the Bishops' Bible. Neither, again, is it at all easy to understand why the Elizabethan bishops should have so earnestly desired to supersede and supplant this version, in the general tone of which they all entirely concurred. That they completely failed in their endeavour to do so will not appear wonderful to any one who will read what we shall have to say about the different editions of this version by the bishops. But we will not anticipate—and now proceed to give an account of this translation, which has been so much ignored by historians, and to which so little attention has been given by bibliographers.

At the time of Elizabeth's accession copies of the complete Bible must have been somewhat scarce. None had been published since the summer of 1553—and nearly all the Bibles of the reign of Henry VIII. had been printed in folio, and were for the most part to be found in churches, where they were fastened to a reading-desk, to allow readers to make use of them on the spot, and to prevent their removal. Copies of Coverdale's translation, first issued in 1535, as well as of those that were edited by Thomas Matthew in 1537 and by Richard Taverner in 1539, no doubt were still in the possession of private individuals; but there was only one edition as yet published which was in a portable form—viz., "The Bible in five parts or volumes, of Matthew's version," published by Robert Redman in 1540. Cranmer's Bible must have been in possession of the field. It had been authorized for use in church—*i.e.* for private individuals to read there—in the reign of Henry VIII., in 1540. It was in fact an improved edition of the Great Bible issued under Cromwell's auspices in 1539, and commonly called "The Great Bible" from its large size, being two inches taller and more

than an inch wider than any English Bible that had yet been published. Though called by Cranmer's name, it does not appear that Cranmer was much concerned in it, beyond writing the Prologue or Preface, which first appeared in the April edition of 1540, and which, though sometimes found inserted in the Great Bible of 1539, has no business there. It is not surprising that eight editions of the Great Bible and its successors, with Cranmer's Preface, though not without considerable alterations in the text, were published in the course of less than three years; the first of them being said to have been finished in April 1539, and the last in December 1541. It was ordered that they should be placed in all the churches of the kingdom, and few were purchased for home reading, except by the wealthy. Probably few of the copies in churches survived the reign of Mary, during which they would in most cases have been removed, and perhaps many of them destroyed. Nevertheless more copies of this version must have been in existence than of any other. This remark, however, cannot be applied to the New Testament. All through Edward VI.'s reign the country had been deluged with small editions of the New Testament of Tyndale's version. More than thirty editions, in all, of this book had been printed before the end of the reign of Edward VI., at least half of which belong to this reign; and these books had materially assisted the cause of the "Reformation" in England by their schismatical and heretical notes. The Great Bible, and Cranmer's Bible, which succeeded and supplanted it, were entirely without notes. Such, however, had not been the original intention of their compilers—for the first four editions contain numerous hands inserted in the text, with a corresponding hand in the margin, which they explain to mean that there were notes to be added at these places and placed at the end of the book. These notes were perhaps written, but they never appeared in print.

The ostensible purpose, then, of the Bishops' Bible was to supply a text which should be a more faithful representation of the original Hebrew and Greek than could be found in the editions of the Great Bible and Cranmer's Bible, which still held their ground as having

been once authorized to be read in churches. The real object must, we think, have been to prevent the Genevan version, which was undoubtedly a much better translation, occupying the ground. But the question here recurs, Why should the Elizabethan bishops have dreaded the influence of the Genevan Bible? If Parker can be acquitted of the charge of Calvinism, most of his suffragans were more or less imbued with the Calvinian heresy, and undoubtedly neither he nor such of the rest of the episcopate who would be more correctly described as Zwinglians would have been likely to object to Calvin's views, especially since the apparent fusion of Zwinglian and Calvinistic opinions in the *Consensus Tigurinus* of August 1549. The most probable account of the matter seems to us to be that they disliked the opposition to episcopacy which the exiles had learned at Geneva, and feared the congregationalism which was beginning to develop, and which was sure, if it had its own way, to end in the abolition of such power as the bishops still retained under the permission of the crown. Both these doctrines might be found in the marginal notes of the Genevan Bible,—which also might be thought to pay too little respect in general to kings and others in authority.

When the idea of a new translation of the Bible originated, it may perhaps be impossible to determine. Perhaps the first notice of it to be met with in contemporary documents is the letter of Parkhurst, bishop of Norwich, Dec. 19, 1565, to Archbishop Parker, from which it appears that he had received the sheets of the Bible from Ecclesiasticus to the end of Maccabees, and on which he promised to work with such diligence and expedition as he conveniently could. It may be presumed that the other books were apportioned to the different translators at the same time; but if so, Bishop Sandys of Worcester must have made more than convenient haste in revising the Books of Kings and Chronicles, for he had finished his work in about seven weeks, as he sent it, with his corrections and marginal notes, to the Archbishop, Feb. 6, 1565-6, making, however, the very wise suggestion that the whole Bible should undergo a revision by skilful and diligent correctors. Unfortunately this revision was not made till after the first edition was printed, as appears



by the immense number of changes made in the second edition, which came out in quarto in 1569. It was not till a month later—viz., March 19, 1565-6—that Davies, bishop of St. David's, acknowledged the receipt of the part of the Bible which had been consigned to his care—viz., the books of Joshua, Judges, Ruth, and the two books of Samuel—from which it appears that this portion of the work had been sent to him by Parker on the preceding 6th of December. Parker seems to have taken the matter very leisurely in hand, for it was not till near the end of the next year—viz., November 26—that he addressed a letter to Cecil telling him that he had “distributed the Bible in parts to divers men,” and asking him, as a favour, to take one of the epistles under his own special care; so that it appears the arrangements for the translation had not been fully completed at that time.

It is possible, however, and we ourselves incline to the belief, that this letter has been wrongly placed in the State Paper Office as of the year 1566. If it belongs to the year 1565, it will appear that Cecil was one of the earliest persons applied to to give his assistance in translating a portion of the New Testament. It was probably meant more as a compliment than as if Parker expected him to accept the office, for it is scarcely likely that Cecil's knowledge of Greek was sufficient to enable him to superintend a translation of one of the epistles. The application may have been made in the vain hope of enlisting court favour for the newly revised translation.

There is no other allusion in Parker's Life of himself, except one passage near the end, in which he assigns as his reason for printing another translation of the Bible for use in the churches, that the old one was scarcely any longer to be met with, so many copies having apparently been destroyed. His own idea seems to have been to make a new edition of Cranmer's Bible, with a type somewhat larger and of larger dimensions, rather than an amended translation. Nevertheless he took counsel with his chaplains, and enlisted the aid of his comprovincial bishops and other men of learning, to whom he earnestly commended the work; and, according to his own account, the result of their vigilant and learned labours was a Bible,

somewhat corrected in text and more beautifully printed, which edition, he says, he afterwards revised and amplified. The description given by the Archbishop applies with tolerable accuracy to the large folio, weighing nearly twenty pounds, which was issued from the press in the year 1568. The latter portion, about the revision and amplification, refers probably to the third edition of the book, which appeared in a folio of similar dimensions in 1572.

Very little trouble can have been taken in producing the first edition of the Bishops' Bible. Unlike the Genevan translators, they did not act together as a body. The Bible was parcelled out into separate portions, and the sheets of a copy of the Great Bible, or of Cranmer's, transmitted to the different translators, for them to revise and return to the Archbishop with their respective corrections. They were in all fourteen or fifteen, the Archbishop seeming to have reserved to himself the revision of the first two books of the Pentateuch, of the Gospels of St. Matthew and St. Mark, and of the Epistles of St. Paul, excepting only that to the Romans and the first to the Corinthians. And here, whilst we are speaking of “revision,” we may observe that bibliographers have been led into the mistake of supposing that the translators and revisers were different persons. This is not so. The translators were called revisers because they were supposed not to make a new translation, but only to revise the older translation of the Great Bible of 1539 and Cranmer's of 1540. Parker, in his letter to Cecil of October 5, 1568, sends him enclosed a list of those “who first travailed in the divers books,” adding that their names were partly affixed to the end of their books—an arrangement, he alleges, he has made to make them more diligent as being answerable for their doings. He in the same letter says that after them some other perusing was had; but this perusing, as we shall presently see, must have been exceedingly slight, and probably amounted to little more than the Archbishop or one of his chaplains seeing the work through the press. The list, which has been printed from the copy in the Record Office, with only the mistake of I. Lich. and Covent. for Thomas Bentham, bishop of Lichfield and Coventry, tallies,

as far as it goes, with the signatures of the Bishops' Bible, but it omits to notice the initials "T. B."—which are appended to the translation of the Psalms—supplying, however, the information, which does not exist elsewhere, that the Archbishop is himself responsible for the preliminary matter and the Preface, as well as for those books we have already mentioned. To these no signature is attached, for the simple reason that he was of course responsible for his own version; as he was in a degree for the translation of other parts which he took under his protection, though he had little or no hand in their production. And this view of the matter falls in exactly with another expression of Parker's in a previous letter to Cecil of September 22nd—viz., So "after much toil of the printer, and some labour taken of some parties for the setting out and recognising of the English Bible, we be now come to a conclusion for the substance of the book." The ornaments of the same which were yet lacking, perhaps the woodcuts which figure so conspicuously in the Old Testament, but which become scarcer as we proceed to the end of the book, seem to have been ready a fortnight afterwards, for on the 5th of October a bound copy was sent to Cecil for presentation to Her Majesty. And in the letter addressed by the Primate to the Queen on the same day, he asks for her license and protection for it as the translation to be authorized for sale as well as for being set up in the churches, which he says have been long destitute of their Bibles and have been waiting for this. He adds that in certain places translations which have not been laboured in the realm have been used instead of that which was authorized. Amongst these the principal version alluded to must be the Genevan, as that specially answers to the description of "having interspersed divers prejudicial notes which might have been also well spared."

But whatever dislike Parker may have had to the Genevan version and its prejudicial notes, his colleagues appear to have made considerable use both of the version and the notes, though undoubtedly they might have made much greater use of the translation with considerable advantage. For in point of fact the new translation, though it occasionally adopted an improve-

ment on the old—and that very frequently stolen from the Genevan without acknowledgment—in many cases recurred to very inferior renderings of Cranmer's Bible which had been amended by the Genevan translators.

The contrast between the mode in which the Bishops' Bible was managed and the arrangements under which the Genevan translation was completed is very striking. In the one case it was a company of exiles who were desirous of having a Bible upon which every man could decide what his faith should be, but who were nevertheless extremely anxious to bias their readers in favour of the Puritanical views they had themselves adopted. It was but a private company, but they were united in a faith to which they clung the more pertinaciously because they were exiles from their country on account of it; and they not only acted in complete concert with Englishmen of their own body, but were assisted by the French refugees assembled at Geneva, who were engaged on the similar work of producing a new or revised French translation of the Scriptures; and the result of their labours illustrates the proverb that union is strength. They worked for some years together—not on separate portions of the Bible, but all together—and used all the help available from previous translations, whether into English or foreign languages. And the version they eventually produced was better and more close to the original languages than any English Bible yet printed. It was done also once for all. Scarcely a single alteration was ever admitted, either in the text or the notes, in all the editions of this Bible—and they were very numerous—till the time of Laurence Tomson, who made a new translation of the New Testament from the text of Beza, which was frequently annexed after the date of 1579 to the Genevan translation of the Old Testament. In all of these respects, as we shall see in the sequel, the Bishops' Bible stands in marked contrast to the Genevan. In the first place, as we have already seen, the translators had not the advantage of acting in concert with each other. They were also fettered by rules, one of which was not to depart much from the previously authorized version, except under a kind of necessity.

It is possible, also, that, acting as they were under instruction from Parker, the subordinate translators were not so hearty in their work as if they had been themselves the originators of the proposal; and the conditions under which they acted almost barred them from trying to propagate their faith, or to attack the old faith, as the Genevan translators had not scrupled to do whenever they had an opportunity, and sometimes without a semblance of an opportunity. It is probable that neither the Genevan translators nor Parker's company had any considerable knowledge of either Hebrew or Greek; and accordingly, as if their employer recognized the slight acquaintance of the latter with Hebrew, they were instructed "for the verity of the Hebrew to follow Pagnine and Munster, and generally others learned in the tongues." And the translation they produced evidently showed their inferiority in Hebrew learning to their predecessors of the Genevan version, and no less so as concerns the Greek. As regards another item of instruction, they in the main followed it, though here and there some of the persons employed upon the work departed from it—viz., in making "no bitter notes upon any text," or setting down any determination in places of controversy. Probably some allusion was intended here to the notes in the Genevan Bible, which, though many of them were of a practical kind, or explanatory of words used in the text or customs alluded to, frequently enforced Puritanical observances, and when opportunity offered attacked the sacramental teaching of the Church, substituting for it the Calvinistic doctrines of election and reprobation.

(To be continued.)

#### DANTE IN ENGLAND.



DO not think the question when Dante's and the other Italian poetry first became known in England has ever yet been thoroughly discussed; nor do I propose now to fully discuss it; but I wish to make one or two remarks on the subject.

It is, it need scarcely be said, a matter

of considerable interest to ascertain when the works of the supreme poet of mediæval Europe first influenced us and our literature. A new era of the poetic art begins with the *Divina Commedia*. The Troubadours and the Trouvères had sung in the infancy of modern Europe, with a grace and sweetness that still claim and deserve a hearing; but their song seemed and seems a mere child's note when the noble melody of Dante was and is heard. It was Dante who first showed that the modern literature was at least to equal ancient, and from him must be dated the resurrection of poetry.

It seems to be commonly supposed that this great master was not at all known in England till Chaucer's return from his sojourn in Italy, in the years 1372 and 73. I wish to suggest for consideration that he was probably known here before that date.

It is a question of general interest, and also of particular—viz., in respect of Chaucer; for in Chaucerian criticism it is almost invariably presumed that he knew nothing of the Italian masterpieces before his famous visit in 1372; and decisions as to the dates of some of his works are made to rest upon this presumption.

The *Inferno* was certainly completed, as we are told, by the close of 1308; the *Purgatorio* by the close of 1314, or early in the following year; the *Paradiso* in 1321. How far each part was put in circulation—was published, as we should say—as soon as it was finished, is a matter of controversy. Certainly some cantos of the *Inferno* were seen and known before the whole part was finished. Without dispute, not to speak of the *Vita Nuova* and the *Convito*, the *Divina Commedia* was known as a whole in Italy some half-century before Chaucer's visit. And however widely or narrowly the separate parts, as they issued, may have been known, the popularity of the work, as a completed work, was immense. "Never," says Cary, "did any poem rise so suddenly into notice after the death of the author [Dante died in 1321], or engage the public attention more powerfully, than the *Divina Commedia*."

Now, the intercourse between Italy and England in the middle ages was extensive and continuous. Of course the close ecclesiastical connection involved a constant

interchange of communications and of visits. Many of our "livings" were held by Italians. No doubt these worthies were mostly absentees; but their receiving English tithes must have brought them, directly or indirectly, into contact with this country. Then the custom of pilgrimage took an annual train of visitors to Italian shrines, and brought visitors to England. The "Wife of Bath" had been at Rome; and we may be sure that very social person did not go alone—we may be sure she represents the habit of the century. Then our commercial relation with Italy was at that time intimate, and of great importance. Venice and Genoa were then amongst the chief commercial cities of Europe. It was to arrange and improve our relations with Genoa, that Chaucer was sent out in 1372, as one of a commission. Then—and this especially concerns our inquiry—there was much passing to and fro between the universities of the middle ages. Students wandered from Oxford to Paris, and into southern France, and to the colleges of Italy, to Bologna, *Mater Studiorum*, and elsewhere. Dante, for instance, after studying at several places in his own country—at Florence, at Bologna, at Padua—studied also at Paris. He was there just after he had finished the *Inferno*; and there is some ground for believing that he passed on into England. Boccaccio, no mean authority on the matter, says, as is well known, that he visited *Parisiis dudum extremosque Britannos*. Certainly, whether or not the great poet ever himself visited England, compatriots of his studied at Oxford; and without doubt Englishmen studied at Bologna and elsewhere in Italy. Lastly, let us remember the friars and such gentry, who were perpetually traversing medieval Europe, and carrying news and many another thing from one land to another. They mixed with all degrees and sorts of society, and no doubt considered how to make themselves generally agreeable—agreeable to clerks and scholars, as well as "fair wives." The pardoner, who came with a stock of pardons from Rome "all hot," might occasionally have in his wallet, side by side with such miserable trumpery, something of real value—haply one of Petrarch's sonnets, or a canto of the *Divine Comedy*.

Surely, with so many various and constant

contacts between Italy and England, it is unlikely that Dante's poetry was unknown here till Chaucer brought it home—brought it probably in manuscript, certainly in his head and heart.

Possibly a minute search in our public libraries might discover some early copy of part, or the whole, of the great Italian poem. Says the Count Cesare Balbo: "The manuscript copies of the *Commedia* belonging to the fourteenth century, which are numerous in all the libraries of Italy, France, Germany, and England, give us a tangible proof how this work had been diffused." In a note he refers to Pelli for an account of these MSS.; and adds, "A catalogue of these manuscripts is desirable, and if possible a description of them, distinguishing those which have been investigated. It is well known that Karl Witte, the deserving editor of Dante's letters, has been for many years occupied on this labour in Germany!"

Dante himself, in the *Convito*, speaks as if his *Canzoni* were known, or were sure to be known, in England. Explaining why he has used Italian for his Commentary rather than Latin, he says: "The Latin would have explained the *Canzoni* better to foreigners, as to the Germans, the English, and others; but then it must have expounded their sense without the power of at the same time transferring their beauty."

I have said this question has a particular interest with regard to Chaucer; for his introduction to the Italian poetry was the artistic turning-point of his life. It is usually supposed that he learnt the Italian language when he visited Italy as a commissioner; but it may be very reasonably conjectured, as before now it has been, that he was appointed one of that commission because he knew Italian.

Possibly his acquaintance with Dante and the great Italian party may date from 1368—the year in which Prince Lionel married the Lady Violante, daughter of the Duke of Milan. We need not imagine that he formed one of the marriage train. We know that he was acquainted with Prince Lionel, for he was once a page in the household of the prince's first wife; and it is very difficult to believe that the prince and his friends had, when they returned, nothing to report of Dante; for Italy was then ringing with his fame.

"In the year 1350," says Sismondi, "Giovanni Visconti, Archbishop and Prince of Milan, engaged a number of learned men in the laborious task of illustrating and explaining the obscure passages of the *Divina Commedia*. Six distinguished scholars, two theologians, two men of science, and two Florentine antiquaries united their talents in this undertaking." And it was only a few years after Prince Lionel's marriage that public lectures on his great poem were founded at Florence, Bologna, Pisa, Piacenza, and Venice. Surely in 1368, if not before, a copy of the *Divine Comedy* reached England.

Valuable light would be cast on this question, if it could be settled (1) whether the extant translation of the *Roman de la Rose* is by Chaucer, and (2) what is the date of this translation; for it is generally thought that the famous interpolation in the extant version, as to what is true gentleness—to the effect that a churl is to be judged by his deed, and that he only is a gentleman who "doth as longeth to a gentleman"—was inspired by Dante,—I suppose by the famous passage in the *Convito*.

According to the current view, the *Parliament of Fowls* must have been written after 1373, because it certainly shows some knowledge of Dante; and the latest theory is that it was written so late as 1381. In my opinion it is very difficult to conceive that a poem in many ways so crude and juvenile could possibly have been written by Chaucer when near the full height of his genius; and only very strong external evidence could induce such a belief. And no such evidence is forthcoming, or at least forthcome. This poem pairs off with the *Book of the Duchess* in such a remarkable way—in a way that has not yet, I think, been sufficiently perceived or recognized, but which I cannot just now dwell upon—that there seems to me excellent reason for believing, in the absence of any good external evidence to the contrary, that it was written no long time after it, certainly not later than 1374, possibly two or three years earlier. If it be allowed that Chaucer may have known something of Dante and Boccaccio before his visit to Italy, if Chaucerian chronology is not founded on the presumption that he could not possibly have previously written under

Italian influence, then I cannot but think the date 1370 or 1371 would recommend itself to many good critics.

As I have said, I write in a suggestive spirit, not in any whit dogmatically. I think it may be conceded that there has been shown a high probability that Dante was known in England earlier than seems to be commonly supposed, and so may have been accessible to the appreciative genius of Chaucer, even before his stay in Italy in 1372-3.

JOHN W. HALES.



## THE WOODCUTTERS OF THE NETHERLANDS.

NO. I.—THE FIRST LOUVAIN WOODCUTTER.  
(1475-1483.)

**B**EFORE commencing to deal with the subject indicated by the title chosen for these articles, it will be best to explain as briefly as possible their aim and scope. My meaning will probably be more clearly expressed in a few words of a somewhat personal character. About two years ago my attention was called to certain woodcut illustrations in some early printed Dutch books preserved in the library of Cambridge University. Desiring to know somewhat about them, I learnt that though very elaborate investigation had been made into the question of woodcutting so far as it concerned the block-books, and other productions which came out before the introduction of moveable types—and though the wood-engravers of the early years of the sixteenth century had also received their full share of attention—yet up to the present time no systematic attempt had been made to trace the progress of the art during the intervening last quarter of the fifteenth century.

By the encouragement and advice of Mr. Henry Bradshaw, whose name is well known to all students of Bibliography, I was led to devote a certain number of months to the subject; and the method which I was advised to pursue will probably show, more clearly than anything else, the scope of the articles now to be published. Taking as a basis

Mr. Campbell's *Annales de la Typographie Néerlandaise au x<sup>v</sup> Siècle* (The Hague, 1874, 4to), or list of all books printed with moveable types in the Netherlands in the fifteenth century, I made from it a list of all the books containing woodcuts, arranging them under the names of the libraries where copies might be seen. I then visited those libraries in turn, had each book in my hands, and took a short description of each woodcut. It very soon appeared that the same wood-block had often been used over and over again in different books, sometimes by different printers. The custom clearly was for a printer to order from his woodcutter a set of blocks to illustrate a certain book—say a book of Hours. When that book had been printed, these same blocks were used again and again, two or three together as occasion required, in other books, until they were so worn out, or so well known to the printer's customers, that he found it advisable to get a new set. He then sold his old blocks, or such of them as were left, to some less thriving workman elsewhere; and ordered a new set for his own use.

In investigating the matter, therefore, the process had to be inverted. I had to go back from the prints to the blocks, to note down under my description of a woodcut the name, date, and printer of each book in which it occurred, and thus to discover its history. So my catalogue of cuts became a catalogue of blocks; and their wanderings of course were shown plainly enough in all cases. The work was often sufficiently monotonous; still gradually various curious results became apparent, of which more anon.

The blocks of course grouped themselves for the most part into sets, each set having appeared first in some one book; and the sets belonged to the towns where they first appeared. It only remained to group the sets together according to their styles, and thus complete the journey backwards—as first from prints to wood-blocks, so now from blocks to woodcutters. The work was throughout almost mechanical; the results therefore, if of less value, are of greater certainty. No originality was required, and hence there was little room for error to creep in.

In these articles the results arrived at by the above mentioned process are briefly to be

sketched. We must first fix the limits by which the subject is to be bounded. They are easily indicated. We shall not trouble ourselves with any workman who laboured beyond the frontiers of the Netherlands, nor with any work produced later than the year 1500. The higher limit is less easy to fix, and the question must detain us for a moment.

In what year or in what locality the process of wood-engraving was invented is not, and probably never will be, known. Prints from blocks of wood have been found pasted as a lining within the walls of graves known to have been last closed in the very earliest years of the fifteenth, if not at the end of the fourteenth century. Prints of saints, and other similar fly-leaves, were much sold in the first half of the fifteenth century; but it must have been very close on the year 1450 before anything like a book was ever produced. The earliest books, block-books as they are called, were printed entirely from blocks of wood—consisted for the most part of a picture with a few words of text rudely carved below or about it. The invention of moveable types changed this entirely, and made the text the chief thing and the illustrations quite subsidiary—in fact, for the first few years drove illustrations quite out of the field. In dealing with the subject, therefore, we shall pass in silence over the whole group of block-books—*Biblia Pauperum*, *Ars Moriendi*, and the like, and we shall commence with books printed in a press from a form of moveable types, to all intents and purposes in the modern fashion. To the woodcut illustrations of such books we confine ourselves. Our road being thus plainly laid out before us, let us start out at once on our journey along it.

It has been stated that the old block-books consisted primarily of pictorial illustrations, the text being entirely subsidiary; such was again very often the case with books printed between the years 1485 and 1495, in many of which almost every page has its cut. With the first books printed with moveable types, it was very different. Gerard Leen began to print at Gouda in the middle of 1477, but it is not till three years later that we find him adorning his books with cuts. Printing commences at Delft on the 10th June, 1477; woodcut illustra-

tions are first used there in 1482. And so it was at Louvain. John of Westfalia, abandoning Alost, where Thierry Martens had been working in partnership with him since 1473, is found printing there on the 9th Dec. 1474; and by the year 1475 John Veldener had also set up in the same place, having arrived from Germany or Italy. Lastly Conrad of Westfalia, who had been printing somewhere since the 11th May, 1473, is known to have matriculated at Louvain on the 27th Feb. 1476, and prints a book in that town on the 1st of December in the same year. Notwithstanding this printing activity in the University town, we meet with very few books indeed, before the year 1483, containing illustrations—indeed, we may say with none, for the engravings we are going to deal with can hardly be called illustrations.

Taken all together, the blocks are five in number; and this is the list of them, with the date of the first appearance of each appended. They all seem to be the work of one hand.

John of Westfalia's Portrait—21 Nov. 1475.

Veldener's device of two shields—29 Dec. 1475.

The *Fleur de Lys*—April 1476.

Conrad of Westfalia's Portrait—1 Dec. 1476.

Maximilian's Portrait—Nov. 1477.

The style of the execution of the first four is visibly the same. The last I have not seen. It occurs only in *Bruni carmen in adventu Maximiliani*. One copy of this is preserved in the library of the Duc d'Arenberg—for the present inaccessible; another is said to be in the National Library at Paris, but has not been forthcoming when I have been there; the last leaf of the Cambridge copy is wanting. I am informed that the cut is executed in the same manner as the other portraits. I have spoken of them elsewhere with rather exaggerated praise in some such words as the following:—"There is a boldness and controlled power in them shown in the carving out of the profiles—especially in that of Conrad, bespeaking it at once a real likeness. The main lines are few and simple, but wonderfully well considered; at the same time they are relieved

here and there by spaces of fine shade lines, as under the chin and along the eyebrow, giving evidence of considerable fineness of manipulation. The hair is excellent. It comes to me as a welcome example of what good woodcutting should be, stress being laid not upon lines but upon spaces. This it is which marks all great woodcutters, and is seen as much in those designed by Holbein or Dürer as in Bewick's."

In John of Westfalia's portrait, the background is left blank, the face and neck only being cut out. The outline of the cap is rendered by a white line, which is always a mistake; and the hair, though good, is not nearly so good as in Conrad's. The spaces of fine shade which appear in the latter are supplied in the former by thick black lines. Conrad's portrait is a distinct advance: not only is the work better done, but it is better and more elaborately planned. The head is surrounded by a circular border of simple but effective design, and the space within it is filled with a network pattern of studied irregularity which serves to set off the head pleasantly, and yet attracts no attention to itself.

Both Veldener and Conrad belonged to the same college at Louvain—the one whose symbol was the *Fleur de Lys*—and they both employ that symbol as a kind of printer's device in their editions of a book by the head of their college, to wit Maneken's *Epistolares formulæ*. The tiny cut is very neatly finished, and looks, so far as we can judge of so trifling a thing, to be the work of the same hand.

The question naturally suggests itself, Is this all that remains of the work of so good an artist? Where and how did he acquire his skill? Was he perhaps an engraver, known to us by impressions from anonymous plates, but as yet unrecognised? In fact, there is no end to the questions that may be asked in connexion with this subject of early woodcutting and engraving; unfortunately there is an end, and a very quick one, to the answers returnable. In these cuts we have all the characteristics of the work of a skilled engraver's hand; but as it is well-nigh impossible to reason from the style of a woodcut to that of an engraving, we are compelled to remain in ignorance.

Veldener's device, first used by him 29th

Dec. 1475, must also be referred to this artist. It represents two shields, the left bearing the mark of the printer, the right the arms of Louvain; between them is the name Veldener. He took this with him when he moved to Utrecht, and adapted it for use there by cutting out the arms from the right shield, which thenceforward remains blank. In this state it reappears once more with him when he again moved to Kuilenburg.

On the 29th December, 1475,\* Veldener published his first edition of the *Fasciculus temporum*. There is a Cologne edition of the preceding year, "*per me arnoldum therhuermen*," illustrated by cuts. These Veldener, no doubt, took as models for the few small cuts which he intersperses here and there with his text, but he cannot by any means be said to have copied them. They are all small, and are not made to fit either the pages or the columns; but they are introduced here and there, and the type is arranged to pad them round. They are worked in simple outline, clean cut and unambitious. The lines, which are not remarkable for fineness or grace of curve, are only those which are most necessary. A few shade hatchings are introduced, but they are of the simplest. In two or three of the cuts, representing fortresses or towns, it must be admitted that the mixture of walls and roofs is rather confused, and the perspective is of the vaguest. Still the little bits of foreground, with a tree and a mound or two of earth, are really much better than what is found in their place in most later cuts. The trees are natural, capable of growth, with their foliage arranged in masses and their trunks rough with knobs. They are not in the least conventional. Hardly any use is made of pointed hatchings; thin straight ones take their place. The most important out of the series is the *Salvator mundi*; we meet with it again in more than one of the Utrecht books. The figure is indeed somewhat disproportioned, and the face wanting in expression, whilst the drapery is overloaded with small hatchings which do not conduce to any general harmony of effect. The scroll,

\* The book is dated 1476, iv. *Kal. Jan. secundum stilum romane curie*. The year 1476 is to be considered as having begun on 25 Dec. 1475, according to the ordinary reckoning. Hence the date of the book is that indicated above.

too, flying in the air involved in coils, is not in itself a slightly object. Still the cut as a whole must not be condemned; it is evidently the result of careful work, the lines being evenly, and the main outlines gracefully laid. The balance of it is good and evidently studied, the purpose of the objectionable scroll being in part to attain this end. Other cuts besides the nine principal ones occur; but, though very numerous, they are all of trifling importance, and represent only coats of arms. They are carefully and cleanly cut, and seem to be by the same hand as the rest.

It is possible that other work by this woodcutter may exist, but I have not as yet come across any. In April 1476 Veldener produced an edition of Maneken's Letters, already referred to, which he says it took him the whole month to print. Of this I have been unable to find a copy. One is described by La Serna; \* it is said to have been in the National Library at Paris, but was not forthcoming when I asked for it in 1880. Lambinet † had seen two copies, one of which used to be in the University Library at Louvain, but it is no longer there. M. E. van Even says‡ with reference to this book, "*La figure du Lys, arme parlante du collège du même nom, dit Lambinet, est gravée au dessous de cette épître; et plus bas, le frontispice du Château Cesar*." A reference to the authorities referred to by M. Campbell under the No. 1201 in his Catalogue, has not placed me in possession of any further details; so that it is only an assumption on my part that the cut referred to is a reimpression from one of the blocks made for the *Fasciculus*.

When, before 8 Nov. 1478, Veldener moved his presses to Utrecht, he took the whole set of blocks with him, and used them all again there in his second edition of the *Fasciculus* (14 Feb. 1480). In that book, however, new cuts by a fresh hand make their appearance; but we never meet with any more made by the same hand as the first series. Veldener, therefore, was clearly not a

\* De la Serna Santander, *Dictionnaire Bibliographique choisi du xv<sup>e</sup> siècle*.—Brussels, 1805—1807, 3 vols. in 8vo, No. 1379.

† P. Lambinet, *Origine de l'Imprimerie*.—Paris, 1810, 2 vols. in 8vo. Vol. ii. p. 83.

‡ *Bulletin du Bibliophile Belge*.—Brussels, 1845—1873, 29 vols. in 8vo. Vol. i. p. 58.



maker of cuts himself; he employed workmen in the towns in which he happened to be printing. This justifies us in assuming that the maker of the first series was a resident at Louvain, and did not move to Utrecht with Veldener. It is quite possible that he was the same man as the cutter of the portraits.

Three diagrams of the degrees of relationship are employed by John of Westfalia, in 1480 and the following year, in editions of *Andreas super arboribus consanguinitatis, etc.* They seem to have been adopted as models by Gerard Leen of Gouda, for the diagrams in his *Seven Sacraments* of 1484. Another set of diagrams, eight in number, appear in the *Imago Mundi*, printed at this press about the year 1483. It is impossible to refer them to any particular woodcutter, as they can hardly be said to possess any style.

W. M. CONWAY.



# A HITHERTO UNDESCRIBED COPY OF THE "CENTURY OF INVENTIONS."



ALTHOUGH the Marquis of Worcester's *Century of Inventions* is reckoned amongst rare books, the work itself is tolerably well known, partly through the reprints which have been issued, and partly by reason of the attention which it has attracted as containing a description of a particular form of steam engine. The romantic career of the author has been made the subject of an exhaustive memoir by Mr. Dircks,\* who laboured hard to place the marquis in his true position as an inventor. The *Century*, as its title imports, consists of a hundred "names and scantlings" of inventions. Most of them are described in vague and mysterious language, according to the fashion of the day, and with the exception of a "water-commanding engine" do not appear to be of great importance. The following is a transcript of the title-page: *A Century of the Names and Scantlings of such Inventions as at present I can call to mind to have tried and*

\* *Life, Times, and Scientific Labours of the Second Marquis of Worcester.* London, 1865.

*perfected, which (my former notes being lost) I have, at the instance of a powerful Friend, endeavoured now in the year 1655, to set these down in such a way as may sufficiently instruct me to put any of them in practice.* Artis et Naturæ proles. London: Printed by J. Grismond, in the year 1663. It is of 12mo size, and consists of four sheets and a half, the signatures running from A to E. The evil practice of binders who think it their bounden duty to cut away blank pages has rendered the collation somewhat difficult; but the following is a correct account of the work. The numbers in brackets denote the order of succession of the pages of each separate sheet.

Sheet A [1, 2] blank. [3] Title. [4] blank. [5—8] *Dedication to the King.* [9—21] *Dedication to the Lords Spiritual and Temporal.* [22] blank. [23, 24] *A Century, etc.*, the pages being now for the first time numbered 1, 2, etc., to the end.

Sheet B *Century* (continued), pp. 3—26.

Sheet C *Century* (continued), pp. 27—50.

Sheet D *Century* (concluded), pp. 51—72. One blank leaf.

Sheet E [1—9] *Index*, not paged; [10—12] blank. These twelve pages, it will be noticed, just make a perfect half-sheet.

So far all the copies which I have had an opportunity of examining agree, except in the absence of some of the blank leaves, but the *Century* which is in my possession contains some additional matter, and I believe it to be a unique example.

Following the above, my copy has—

Sheet F [1] blank. [2] Royal Arms. [3—21] *An Exact and true Definition of the most stupendous Water-commanding Engine, etc.* (These pages are numbered 1—19, with the exception of the first two, which are unnumbered). [22—24], i.e. pp. 20—22, "*An Act to enable Edward, Marquess of Worcester, to receive the benefit and profit of a Water-commanding Engine, etc.*"

Sheet G [1—6], i.e. pp. 22—28, *Act* continued. [7—12], i.e. pp. 29—34, *Panegyric* in Latin and English upon the Marquess, by James Rollock.

Thus my copy contains a sheet and a half, or thirty-six pages, of additional matter, in a form hitherto unknown, or at all events unknown to the lynx-eyed Mr. Dircks, who

devoted many years to the investigation of the subject.

It should be stated that the *Definition* and the *Act* were printed in 4to (22 pp.), two copies of which are known to exist, one being in the library of the Duke of Beaufort, and another at the British Museum. This tract is printed by Mr. Dircks, in his book, and it is practically identical with the *Act* and *Definition* appended to my copy of the *Century*, which I should state was purchased in 1879, from Mr. Kerslake, of Coventry Street.

Having given an account of my bibliographical treasure, I must add a few words upon the probable reasons for the absence of the *Definition* and *Act* from all the copies of the *Century* hitherto described.

In the first place, are such copies to be regarded as imperfect? The professed bibliographer will not have failed to observe that the work appears to end in a perfectly natural manner with a half-sheet, E, the word *Finis* appearing at the foot of the last page of the index. This certainly lends force to the supposition that the additional matter in my copy, beginning as it does on a fresh sheet, was an after-thought. On the other hand, it may be urged that the printers of that day were not quite so methodical as they are now. Perhaps, too, Mr. Grismond was kept waiting for "copy," and as the index is entirely in Italic type, he might have been inconvenienced by so much letter of that sort being locked up. But a careful perusal of the introductory part almost leads to the conclusion that the only object of the publication of the *Century* was to draw public attention to the "water-commanding engine," the *Act* for which was passed in June, 1663. On this theory what could be a more fitting and even necessary conclusion to the work than the *Act* and *Definition*, as given in my copy?

Secondly, supposing, as I believe, that the *Act* and *Definition* originally formed part of the work, how can we account for their disappearance? In Desaguliers' *Course of Experimental Philosophy*, 1763, an extraordinary charge is made against Savery—a well-known improver of the steam engine—of having "bought up all the Marquis of Worcester's books that he could purchase, in Paternoster Row and elsewhere, and burned them," so as to destroy as far as possible any evidence

of anticipation by the Marquis, which might be brought against him. Now, the *Century* itself was not likely to be very damaging, from the vagueness of the language. This, however, was not the case with the *Definition*, which would afford some valuable hints. But the *Act* of Parliament giving the exclusive right to the Marquis and his heirs to use and make the engine for ninety-nine years had still nearly seventy years to run. Now, as there are penalties mentioned in the *Act* for any infringement during that time, it is natural to suppose that Savery would be glad to suppress all reference to this special *Act* of Parliament. May it not be, then, that Desaguliers' charge was so far true, that Savery destroyed all the copies of that document which he could procure? It would be interesting to know whether any existing copies of the *Century* show signs of such mutilation. Perhaps the readers of the BIBLIOGRAPHER will assist me to elucidate this point.

Although beside the bibliographical question, I must ask leave to say that I believe the Marquis of Worcester to have been a true inventor, and that he succeeded in perfecting the first practical machine for raising water by the power of steam. The principle I believe to have been not unlike that with which Savery's name is associated, based upon the formation of a vacuum by the condensation of steam, the water which rushed in to fill this vacuum being afterwards forced up to a higher level by the direct pressure of steam. It is a most remarkable fact that the engine is not noticed either by Evelyn or Pepys, both of whom were exceedingly curious in such matters. Dr. Hooke went to see it, but either he was shown some other project of the Marquis's, or he did not understand it, as is evident when he says that it appeared to be "one of the perpetual motion fallacies." Singularly enough, we are indebted to foreigners for the most detailed accounts. One of these is Sorbière, who in 1664 published a work entitled *Relation d'un Voyage en Angleterre, etc.* The other mention of Worcester's engine is contained in the *Travels of Cosmo de Medici the Third* (London, 1821), who paid a visit to the engine at Vauxhall on the 29th May, 1669.

W. H. PROSSER.

EARLY TOPOGRAPHY IN LAMBETH  
PALACE LIBRARY.

BY S. WAYLAND KERSHAW, F.S.A.



ANY of the earliest printed books illustrate the condition of cities in the middle ages, and treat of discovery and travel. The literature of that period had developed a taste for these enterprises. The first voyages were a proud theme for the newly discovered art of printing, supplemented as it was by the engraver's skill. The Lambeth collection has a large number of such treatises, all displaying varied and special characteristics.

The production of geographical and similar books was the cause of much emolument and repute, and accordingly, we find noted examples in every large collection. The brothers Hogenberg executed many topographical works, and one of them was much associated with Lambeth, as having engraved the earliest portrait of Archbishop Parker, who was a conspicuous patron of the arts and letters, and who employed John Daye, the famous printer, and Lyne, another engraver, in his house at Lambeth.

A group of noted men continued the task of superintending and publishing topographical books, and in the course of this paper we shall see what were their productions as regards those preserved in the Archiepiscopal collection.

John Norden, so well known in this branch of literature, is represented at Lambeth in his *Description of Hertfordshire*, a MS. work dated 1597, and dedicated to Lord Burghley. As the original treatise, this manuscript is very rare; it is in the author's own handwriting, and differs in nothing from the printed copy, except in the dedication. Some county maps, and surveys by Norden, appeared on a larger scale, in the 1607 edition of Camden's *Britannia*. Norden was so representative a worker in the matter of topography, that we can afford to dwell a little at length on his literary career. Several devotional books are ascribed to him, but without much authority; and his fame chiefly rests on his well-known *Speculum Britannia*, which was issued in

parts, that of Middlesex and Herts being most noted, though other counties had been described and prepared for publication, but some were not issued. The maps published by him were the first in which roads were inserted. He was favourably received by Queen Elizabeth, to whom he presented a copy of his *Hertfordshire*. At King James' accession he was made "Surveyor of His Majesty's woods," and a well-known work of this period is his *Surveyor's Dialogue*, 1607. A large view of London, with the Lord Mayor's show, once existed at Dulwich College. Like other authors both before and after him, his labours did not produce the profit to which his industry should have entitled him, and he died in poverty. History, however, will always associate him with that goodly company of writers who first encouraged and made known antiquarian and local researches.

Another topographical work is a MS. description of Nuremberg by William Smith, 1594, with epistles dedicatory to Sir G. Carey, Lord Zouch, and Lord Burghley. Coloured maps and plans of the city and neighbourhood are given, also notes of the government, customs, and ceremonies of Nuremberg, with several coats of arms. The names of the city gates are enumerated, the churches, and many curious and interesting particulars, especially one entitled "The maner of taking saffe conduct, when the marchants go to the fayres of Franckford or Leiptzig." The stranger in visiting Nuremberg of to-day, would be struck with the number of heraldic bearings thickly studded over the interior walls of many of the churches, and this MS. no less abounds with the arms of the old patrician families of Franconia.

Treatises on navigation are represented in a noted work by one Lucas Waghenae, called *Spiegel der Zeevaert*, printed in 1585, at Leyden, by Christoffel Plantin, of which the English version, *The Mirror of Navigation*, is probably a translation. The charts or sailing are hand-coloured, and consist of some fifty illustrative maps, with descriptive text in old Dutch. Quaintly interspersed, are ornamental devices, ships, animals, the compass and other nautical instruments.

Bound with this volume is a work on the Spanish invasion of England, printed in

1578; the track of the Armada is most minutely given, also that of the English Fleet; the royal arms are introduced on several maps, the cover has the arms of Archbishop Sheldon, and the illustrations throughout are coloured by hand.

Among early books of travel, may also be mentioned Purchas's *Pilgrimes*, a scarce, though well-known work. One copy is of the date 1617, in four parts, and another dated 1624. The first copy has the arms of Archbishop Abbot, to whom also the epistle is dedicated, and the author styles himself "Your Grace's vnworthy Chaplaine." Purchas, a learned divine, was rector of St. Martin's, Ludgate, and chaplain to Archbishop Abbot. His *Pilgrimage* and *Hakluyt's Voyages* led the way to other writings of the kind, and are a storehouse of geographical curiosity.

Of books illustrating European cities, Lambeth has several examples. That known to connoisseurs as *Civitates Orbis Terrarum*, produced in 1599, by Braun and Hogenberg, claims special interest for the number and variety of the prints, coloured by hand, and for the rich emblematical designs of the title pages. George Braun was a canon of Cologne Cathedral, born in 1541, and died in 1622.

The Lambeth copy of this work is in five volumes, each containing some sixty plans and views of European towns, chiefly in Holland, Belgium, Germany, and the north of Europe, with a few in England. The extent, walls, fortifications and surroundings of a mediæval city, armorial bearings, costume, and figures are also introduced. Architecture is fully represented in the cathedrals, churches, castles, houses, old bridges, gates, etc.; the drawing for the period is effective and tolerably correct. To the artist and antiquary these pictures will have a great charm; a coloured allegorical frontispiece precedes each volume, and a descriptive text in Latin accompanies the plates.

Works on pilgrimages to the Holy Land were a very fertile subject of mediæval lore; the reverence attaching to this spot by all classes seems to have been a reminiscence of that devotional feeling, first awakened in the time of the Crusaders, to the sacred shrines of the East. In this particular, Lambeth possesses a most rare and interesting book by

one Bernhardus de Breydenbach, a canon of Mayence Cathedral, entitled *Opus transmarine peregrinationis ad venerandum et gloriosum Sepulchrum Dominicum in Hierusalem*, ONE OF THE FIRST BOOKS OF TRAVELS, and printed at Mentz, 1486. This work is fully described in Dibdin's *Bibliotheca Spenceriana*; the Lambeth copy has the arms of Archbishop Bancroft on the cover; another, with the arms of the Primate Grindal, and printed at Spires in 1490, is also in the Library. The illustrations to each copy are identical, and consist of several long folding plates graven with much spirit and precision.

The journey to Jerusalem is delineated in a kind of panoramic fashion; each noted place has views of its buildings:—Venice, with St. Mark's, its palaces, even to the ships and gondolas of the fifteenth century, are represented. All the celebrated spots on the route—as Candia, Rhodes, and others—are described with great exactness, in the form of a journal. The plan and view of Jerusalem is given, and a drawing of the Holy Sepulchre has much architectural accuracy of detail. Illustrations of Eastern costume and manners occur also; both copies have the ornamental frontispiece; the text is well printed, margins are ample, the pages are without numbers, and spaces would obviously seem to be left for the insertion of ornamental initials.

Another work, entitled *Cosmographia Pii Papæ*, printed by E. H. Stephens, Paris, 1509, has a remarkable map of the world, surmounted by four quaint figure-heads, personifying the Winds. The book generally treats of Asia Minor and Europe, and is described in Panzer's *Annales Typographici*.

Early chronicles formed a good medium for the production of topographical views and antiquarian items. The *Nuremberg Chronicle*, well known to print and book lovers, has several views of cities, drawn with quaint archaic feeling and much vigour. Produced in 1493 by the celebrated Nuremberg printer, Koburger, and embellished with woodcuts by Wolgemuth and Pleydenwurff (the masters of Albert Dürer), this chronicle always creates great interest and curiosity. Lambeth has two copies, both in a good state, with the map at the end; the woodcuts are also clean and bright. The following views of cities are most worthy of note: Bamberg, Breslau,

Buda, Cracow, Jerusalem, Lubeck, Nuremberg, Padua, Prague, Ratisbon, Rome, Venice. Figures of Emperors, Saints, Cardinals, occupy the border margins of nearly every leaf; the full-page engravings of the "Creation" and the "Last Judgment" are well known, no less for their realistic conception, than for their vigorous artistic treatment.

The combination of maps, antiquities, and views, with letterpress, is also exemplified in Camden's *Britannia*, a work which passed through eight editions between the years 1586 and 1590. The Lambeth copy is of the date 1607, coloured by hand, with an allegorical title-page; it also has maps of the several counties by Saxton and Norden, and plates of early coins. A new edition of the *Britannia* was undertaken by Bishop Gibson in 1695; the Bishop was librarian and chaplain during Archbishop Tenison's primacy. He will be remembered as having collected the MSS. which bear his name, the *Codices Gibsoniani*, long deposited in this library.

William Camden, a voluminous author and compiler, and one of the noted men of Elizabeth's reign, had, as Clarendieu King-at-Arms, great opportunities for examining the treasures of literature in libraries and elsewhere. Sir Robert Cotton, the collector of the Cottonian MSS. (now in the British Museum), was his firm friend, and he enjoyed the confidence of Lord Burghley. It is said that the MSS. from which Camden extracted his *Annals* were to have been deposited at Lambeth (*i.e.* the portion which related to ecclesiastical history); but in a search made by Archbishop Sancroft on his promotion to the See, nothing was found; they were probably destroyed during the havoc made in the Library at the time of the Civil War. Camden died at Chislehurst in 1623, and the name of Camden House is still retained, invested with the memories of Napoleon III.

The fashion of making "surveys and views of cities" was very prevalent towards the end of the sixteenth century, and we find the names of Norden, Aggas, and others heading the list. The work of John Speed, entitled *The Theatre of the Empire of Great Brittain*, Lond. 1611, is notably famous, and a coloured copy, with fine impressions, is at Lambeth. This volume is sumptuously orna-

mented, from the elaborate title-page designed in architectural compartments, to the delicate initial or border decoration, which is often heightened by gold and colours. Norden also delineated and "surveyed" some of the county divisions, and the volume has plans of the principal cities, together with the arms of nobility, enclosed in scrolled labels of much elegant design. Views of some palaces, as Richmond, Windsor, and Nonsuch, are given. An historical interest is created by several very minute battle scenes, as those of Hastings, Shrewsbury, Evesham, Bosworth, etc., which are represented under their respective counties. Architecture is introduced in quaint prints of Old St. Paul's and Westminster Abbey—while accessories, as coins, seals, and ornamental devices, enrich the pages. Scotland, Wales, and Ireland have similar maps, and a descriptive text accompanies all the plates. Hondius, a Dutch engraver, who came to England about 1576, executed many of the maps for this work of Speed's; he also engraved charts and views for other noted books of the time.

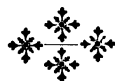
The later topographical works of the seventeenth century are not remarkable for rarity, or finely wrought impressions; some have plates of antiquarian interest, and are more curious than valuable.

A work by Howell, entitled *Londinopolis, or the Perustration of the City of London*, 1657, has a very minute and careful engraving of London before the great fire, taken from Southwark, in which every building can be identified. Though not signed by Hollar, it is evidently one of his productions, and closely corresponds with his view of London, drawn in 1647, of which a copy exists in the "Picture gallery" of this Palace. The tower of St. Marie Overie (now St. Saviour's) is plainly visible, and from this tower the great artist and engraver is said to have taken many of his famous views. From its microscopic fineness, the Lambeth print resembles an etching: it is exceedingly bright and soft. The contents of the work in question are chiefly taken from Stow's Survey of London. Howell, as the first Historiographer Royal, the intimate friend of Ben Jonson, and author of the noted *Epistolæ Ho-Elianæ*, has a recognized place in the literature of the time.

Among other works of travel we meet

with a treatise by G. Nieuhoff, entitled *An Embassy from the East India Company*, 1669. The engravings of Chinese cities, villages, temples, and pagodas are bright; the volume is in good condition, the frontispiece is by Hollar, and the cover has the arms of Archbishop Sheldon. The noted *Dampier's Voyages*, though far from rare, cannot be left unnoticed. The Lambeth copy is dated 1699; its chief interest, however, arises from having been presented by the author to Archbishop Herring. The retrospect of early topography opens up a wide field for inquiry and research. Although many of the engravers for these works were Flemish, Englishmen had deservedly earned a high repute, and competed with their foreign brethren. Of our own countrymen in the sixteenth century, we can name Humphrey Lhuud, Richard Lyne, Nicholas Reynolds, Christopher Saxton and others, who were all associated either in the actual production of maps and topographical works, or who superintended their publication and arrangement by others.

[The following is a selection of the Regulations at Lambeth Palace Library, which is open to the public on MONDAYS, WEDNESDAYS, THURSDAYS and FRIDAYS, from 10 a.m. to 4 p.m.,—during the forenoon of TUESDAYS, throughout the year, and from April to July (both months inclusive) until 5 p.m. Extracts from the MSS. or printed Books are allowed to be made freely, but in case of a Transcript being desired of a whole MS. or printed Book, the consent of the Archbishop must be previously obtained. Permission to copy Illuminated MSS. and rare Engravings can only be obtained on submission of the applicant's name to the Archbishop. MSS. are only lent out by an order signed by the Archbishop, and with a bond of £50, or £100, for their return within six months or on demand. Except under special permission, the loan of Books will be restricted to the Clergy and Laity of the Diocese of Canterbury, and to persons residing within the parish of Lambeth, the borough of Southwark, and the City and liberties of Westminster. Except by special permission, not more than two volumes to be borrowed at the same time, and such volumes must be returned to the Librarian within two months from the date of removal. Works of Reference, books of Prints, works of an earlier date than 1600 A.D., pamphlets and such books as in the discretion of the Librarians cannot easily be replaced, can only be consulted in the Library.]



## VULGARIA WHITINTONI, 1520.

THE design of Whitinton in these *Vulgaria* was to teach Latin by means of a series of rules illustrated by common sentences in the vulgar tongue, accompanied by a translation into Latin; and although one would scarcely go to a boy's school-book for either biographical notices of the author, or for illustrations of national manners and opinions, yet a good deal upon both these points may be gleaned from the "Examples" in *Whitinton's Vulgaria*. For instance, the author no doubt had a personal reference when he printed in Latin and English, "I was borne in the chief cite of Englande whiche is called London;" and again, "There rennethe by my father's doore a goodly water that is called Temmes;" and yet again, "When I was scholer of Oxforde I lyued competently with .vij. pens commens wekely." The dreadful sentence, "to be hanged, drawn, and quartered," so often carried out in the fourteenth and fifteenth centuries, can hardly be realized by us in all its horrors till we find the grammarian taking even its details as illustrations of grammatical rules for the use of children. Thus writes Whitinton: "Upon London bridge I sawe .iiij. or .iiij. mēes heedes stāde upō poles." "Upon Ludgate the fore quarter of a man is sette upon a pole." "Upon the other syde hangeth the haunce of a man with the legge." "It is a straunge sight to se the heare of the heedes fase or moose \* away, and the gristell of the nose consumed away, and the fynGRES of their handes widdred and clūged † unto the bare bones."

Scattered through the work are some old-world proverbs which have more real point in them than many of our modern ones. "Many a man setteth more by an ynche of his wyll than an elle of his thriste." "What thou wynnest in the shyre thou shalte lese in the hondreth." "A man may call unto hym with the becke of a synger that he can nat put away with bothe handes." To an ill-conditioned fellow it is said, with amusing

\* Probably "mouth": the word is sometimes spelt *mus*.

† Clūged = shrivelled.

irony, "Ye be as full of good maner as an egge is of oote meale." Of the foolish son of a worthy mother, "Many a good cowe bryngeth forth a sory calf." "Cock sure of his intent" has a very school-boy sound about it. The word "Cockneys" we find from this school-book was even in 1520, as indeed it was in Chaucer's time, a local designation for people born in London. Bucklersbury seems to have had an evil character in the sixteenth century. Says Whitinton, "Thy companion and thou, that can bothe forge a lye, be two mete merchants to utter ware in bucklersbury." It is curious to notice how "the good old times" have in all ages been the generation preceding that of the complainer: "In these great citees/as in London/Yorke/Perusy and suche where best maner should be: the children be so nyce and wantonly brought up: that comenly they can \* lytle good. These cokenis and tidelynges may abide no sorowe whan they come to age." The following extract, showing as it does the estimation in which the art of printing was held by the scholars of the sixteenth century, will fitly close our extracts from *Whitinton's Vulgaria*: "We be moche bounde to them that brought in the crafte of pryntyng. It concludeth many thingis in shorter space than the wryten hande doeth: and more ornately shewith. It hyndreth not so moche the scryueners, but profeteth moche pore scholers."

WILLIAM BLADES.



#### EXHIBITION OF ENGRAVINGS AT THE "CERCLE" OF THE BOOK- SELLERS OF PARIS.



THE corporation of French Publishers, Booksellers, and Printers have for the second time opened an exhibition in their grand palace in the Boulevard St. Germain, which was erected for them by Garnier, the famous architect. In 1880 a large collection of books was exhibited with great éclat at the "Cercle"; in 1881 a similar success was obtained by

\* To can = to know, kennen.

an exhibition of engravings, ancient and modern. In order to render the exhibition more complete, the aid of amateurs was called in, and many famous collectors responded to the call, the principal of these being Baron Edmund de Rothschild and Mons. E. Dutuit. There have been exposed to public view some of the rarest prints in existence, among which were Rembrandt's *Burgomaster Six*, the property of Mons. Galichon, which fetched at Firmin Didot's sale the large sum of 17,000 francs; and his *Christ curing the Sick*, generally known as the "100 guilder piece," for which its present owner, Mons. Dutuit, paid above 30,000 francs.

One of the most interesting points is that here the works of both the past and the present were exhibited, and by the side of the marvels of the early periods were to be seen the admirably illustrated works of the publishers of our own day; thus the progress of engraving could be traced from its very beginning, as there were here both the *Adoration of the Magi*, dated 1452, by Maso Finiguerra, and also some engravings by "E. S.," 1466, which until lately had been supposed by the Germans to be the earliest. In the entrance hall was a fine collection of illustrated books by members of the "Cercle," which formed a good introduction to the Exhibition itself. Among the specimens of the Italian school, of which there were forty-eight examples, could be seen, besides the work of Finiguerra belonging to M. Dutuit, a fine Botticelli, two Mantegnas, several Marco Antonio Raimondis, including the beautiful *Adam and Eve* after Raphael, and a portrait of Titian by Aug. Carracci. In the German school, besides the four signed E. S., were five by Martin Schongauer, and six by Albert Dürer, one of these last being the *Adam and Eve* belonging to Baron E. de Rothschild. The Flemish and Dutch school were represented by forty-one specimens, being examples of Ostade, Ruysdale, Paul Potter, Nic. Berghem, Goltzius, Vischer, and Ant. Van Dyck. Among the artists of the French school we find the names of J. Cousin, Androuet Ducerceau, Claude Lorrain—the luminous atmospheric effects, transparency of the water, and harmony of arrangement of whose etchings force the attention of the

beholder—Callot, Morin, and lastly, Moreau le jeune, whose *Consecration of Louis XVI.* is of double interest, both historically and artistically. The English school was very poorly represented, there being only four examples; though one by Sir Robert Strange, a portrait of Charles I. after Vandyke, is particularly good. A portrait by Ribeyra and a *Las Meninas* by Goya were the only Spanish ones. Lithography is often too much despised, but many of the works here displayed show to what perfection it can be carried. It is peculiarly suited to such designs as those of Charlet and Raffet, whose *Battalion Sacré à Waterloo* is a masterpiece. Carle and Horace Vernet's drawings are also very fine. Among the curiosities was a collection of 20,000 types of capital letters, head and tail pieces, the property of Mons. Glucq. In the modern department we see the importance of engraving in illustrating its twin sister printing, and in thus completing and raising the value of books, such as the magnificent edition of *Benevenuto Cellini*, lately published by Quantin, the *Gospels* by Bida, and the various publications by Firmin-Didot, Hachette, Lemerre, Jouast, and others. We also get a glance at the various means of reproduction gained by the invention of photography, the most beautiful of which are the *heliogravure* of Amand Durand and the *photogravure* of Goupil; the most useful the *gillottype*, as designs done by this process, being in relief, can be set up with ordinary type, like woodcuts. Among these was to be seen a curiosity of great interest, being a proof of a portrait of a Cardinal, taken in 1824, by Nicéphore Niepce, who, since 1814, had been trying to obtain permanent results from the alterations which light effects on Jews' pitch, but in which he was unsuccessful, the discovery having been made later by Fox Talbot.

The general arrangement of the exhibition was admirably combined to initiate the public into the history of the most popular of æsthetic manifestations; and still further to enhance this effect a valuable catalogue has been published, which will be of historical importance. The catalogue commences with a history of Engravings by Georges Duplessis, followed by one of Photography and the Graphic Arts by Davanne, then the *Catalogue of the Retro-*

spective Exhibition by Duplessis, which is rendered very valuable by references to Bartsch, Dumesnil, Passavant, etc., where full description of the several engravings will be found.

Instead of a catalogue of the modern engravings, we have a succession of advertisements, with specimens of all the various methods of illustrations, steel and wood engravings, photographs, chromolithographs, etc., carefully printed on the best paper. The whole forms a handsome quarto volume, and gives a lasting record of an exhibition which Mons. Burty, no mean critic, says, "is worthy of the powerful company of Printers and Publishers" of Paris.



#### THE SUNDERLAND SALE.

**O**N the 1st of December, 1881, a large company was gathered together in Messrs. Puttick and Simpson's handsome auction room to watch the sale of the famous Sunderland library, which commenced on that day. Some of those who formed this company were to become duellists in the fight over the treasures arranged upon the shelves round the room—for the fight for the chief lots always resolved itself into a duel in the end—but the larger number were merely onlookers, who had been drawn to Leicester Square by the renown of the Library and the expectation (which has been amply justified) of seeing the most remarkable sale of late years. Those who had been led to expect that the books would make a handsome appearance were grievously disappointed, for a less distinguished looking collection it has seldom been our lot to see. At first sight they struck one as being the rubbish turned out of some old library. When we took certain of the books into our hands we found that the sides were often fine although the backs were broken. More than a century's occupation of the great library at Blenheim, with a scorching sun beating down upon the backs of the books from the huge windows, had not been beneficial to their outside, and evidently the work of destruction had been going on during those many years.



The Earl of Sunderland's binder had not been free from the original sin of binders—that of ploughing the margins of the books confided to their care—and we noticed that the ends of words written as directions to the binder had been cut away. These directions bound in the volumes now remain a standing witness of the criminality of the binder. On the other hand, the greater number of the books are beautifully clean and fresh in the inside.

It was this feeling of disappointment in the outward appearance of the library that lent a special interest to the opening of the sale. Would the books sell as well as was expected? The doubt shown by this question was general, but it was set at rest soon after the sale commenced. It was found that prices would rule very high; but at the same time the character of the library was marked by the sudden drop in the prices from hundreds of pounds to a shilling or so, soon again to rise to hundreds of pounds. Not many minutes after the clock had struck one Mr. Simpson appeared in the rostrum, and made a short speech in praise of the library which was to be dispersed under his hammer. The great chiefs took their seats, which they were to retain day by day until the end of the sale; and the spectators, some of whom were well known literary men, closed up their ranks, and the battle which was to continue for ten days was begun by a very light skirmish indeed, after which Lot 1, the works of Abelard and Heloise, a Latin quarto printed at Paris in 1616, was carried off by Mr. Quaritch for fourteen shillings. Most of the chief booksellers of London were present, and the fame of the library had brought some of their eminent brethren from abroad. Of all these, however, Mr. Quaritch stood forth the hero of the sale: the bold daring of his bids, and the stern determination with which he bore down all opposition, fairly fascinated the bystanders, particularly those who were unaccustomed to his vigorous bidding. After Mr. Quaritch, the chief combatants were Mr. Ellis and M. Techener. Mr. Henry Stevens, Mr. Pearson, Messrs. Pickering, Messrs. Morgand and Fatout, and a few others, had opportunities of showing their mettle, and were able, after some hard-fought combats, to carry off some spoils of war.

The whole sale was followed with interest—

an interest that never seemed to flag; but it was the duels that gave the liveliest satisfaction to the spectators. When the general biddings ceased, and it became a hand-to-hand fight between Mr. Quaritch and Mr. Ellis or M. Techener, the excitement became great. As the bids of ten pounds and upwards went on rapidly till one thousand pounds—in some cases more—were reached, the excited faces of those around formed a sight worth seeing, for few could resist the excitement which found vent in applause when the lot was knocked down. When tired of looking at the spectators you could turn your eyes to the gladiators themselves: one of these, with head resting on his hand, and his eyes fixed on his catalogue, made his bids by raising his pencil-case with the free hand; the other looked into space and nodded his head as his turn came. Both tried to appear unconcerned, but we all knew what was going on within.

On Monday, 12th December, the sale was concluded, to be renewed again in the spring, when the second portion of the library will be brought to the hammer. The total of the sale was £19,373 10s. 6d.—a very large sum, which shows that the value of the books has greatly increased since Lord Sunderland founded his collection, and expended £30,000 upon it.)

The first day's sale contained editions of Æschylus and Æsop; but the chief interest centered in the two or three lots of early American tracts. The total was £1,040. The second day was remarkable for the editions of Anacreon (the editio princeps fetching £221), Apollonius (the editio princeps, printed on vellum, £160), Apuleius (the editio princeps £64), Aquinas, Ariosto (the first edition fetching £300). M. Techener carried off the chief lots on this day. The total was £1,649 16s. The chief features of the third day were eighty-five editions of Aristotle, forty of St. Augustine (one of which was secured by Mr. Quaritch for £1000 amid shouts of applause, M. Techener being his chief opponent), and the illuminated manuscript of the Life of King Arthur, in two folio volumes, bought by Mr. Quaritch for £535. The total was £2,750 9s. After the excitement of the previous day the fourth's day's sale appeared somewhat

tame, and the total only reached £990 6s. The great interest of the fifth day centered in Lot 1337, the first Latin Bible printed with a date (Fust & Schoiffer), 1462, a magnificent copy on vellum, bought by Mr. Quaritch for £1,600, after a severe fight with Mr. Ellis. The copy in the Perkins sale in 1870 fetched £780. By an oversight this was described as the Mazarine Bible in our account of the Sunderland library (*ante*, p. 19). There were eighty-two Bibles in this day's sale, and the total realised reached £2718 15s. 6d.

The sixth day's sale was by far the most interesting one, in consequence of the remaining eighty-five Bibles (the Vinegar Bible fetching £255), and the grand collection of Boccaccios. The edition of Colard Mansion was bought by Mr. Quaritch for the immense price of £920; and for the imperfect copy of the Valdarfer Decameron the same buyer gave £585. The total was £4,189 14s. The seventh day's sale realised £2,043 15s.; the chief lot being Bouchet's *L'Amoureux transy sans espoir*, a small volume of ninety leaves on vellum, with twenty miniatures, which was bought by Mr. Quaritch for £640, the chief bidders being Mr. Quaritch, Mr. Ellis, M. Morgand and M. Techener.

There were lots of interest in the eighth day's sale, the chief being the *Portiforium* of 1525, with an English Indulgence pasted inside, which fetched £231, and De Bry's *Voyages*, which Mr. Quaritch bought for £720. The total was £1903 2s. The feature of the ninth day's sale was the large number of editions of Cæsar, Dr. Clarke's luxurious edition selling for £101. The total was £738 13s.

The tenth and last day's sale contained Caxton's *Cronycle* of England, which was found to want a leaf, and therefore only fetched £226. The total of this day was £1,349. The following is a list of the prices of the chief lots.

FIRST DAY.—Lot 5, Abbeville, *L'Histoire Généalogique des Comtes de Pontieu*, 1657, £4 4s. 24, Acosta, *Historia de las Indias*, first edition in Spanish, 1590, £5. 30, Acuña, *Nuevo Descubrimiento del Rio de las Amazonas*, 1641, £32 11s. (Sir William Tite's copy fetched £19 5s.). 32, Adam (Billaut), *Le Cheuilles*, 1644, and Scudery, *Poésies Diverses*, 1649, in 1 vol., £10 10s. 34, Adams (John), *Index Villaris*, 1st edition, 1680, £8 15s. 36, Adamus (F.), *De Rebus*

in Civitate Firmana Gestis, 1591, £5 12s. 6d. 62, Ælianus, large paper, 1545, £7 7s. 81, Æschyli *Tragœdiæ* Sex., 1st edition, 1518, £4 7s. 6d. 89, Æsopus, *Phalaris*, 1st edition, 1498, in 1 vol., £32. 90, Æsopus, 1505, £10 10s. 101, *Esopus cum Commento Optimo et Morali*, printed by Pynson, with Liber Theodoli and Alanus Metricus, in 1 vol., £11. 104, *Esopo Vulgaro e Latino*, 1497, and *Le Fabule de Esopo*, 1594, in 1 vol., £50 (Techener). 105, *Fabulæ Latine et Russice*, 1700, £16. 116, Agostini, *La Gemme Antiche Figurante*, first edition, 1657-69, £5 10s. 150, Franciscus de Albertinis de *Mirabilibus novæ et veteris urbis Romæ*, 1510, printed on vellum, £66 (Techener). 151, another edition, 1515, £6 10s. 152, Albertus Magnus, *De Secretis Mulierum et Virorum*, and Arnoldus de Vilanova, in 1 vol., £5 5s. 156, Albertus, *De re Edificatoria*, editio prima, 1485, £19. 164, Albi, *Eloges des Cardinaux Illustres*, 1644, £12 5s. 175, Alciatus, *Emblemes*, 1536, £40. 196, Aleman, Guzman de Alfarache, 2 vols., 1603, £17 15s. 208, Alexander Aphrodisiensis, 1520, £8. 216, Alexander Gallus, *Doctrinale* (circa 1470), £41 (Techener). 217, Allard, *Nobilaire de Dauphiné*, 1671, £4 10s. 221, Allégre, *Vies des Empereurs*, 1567, £7 10s. 226, Almeyda, *Historia de Ethiopia*, 1660, £20. 241, Alvarez, *Ho Preste Joam das Indias*, 1540, £54. 248, Aluredus, *Annales*, L. P., 1716, £5 5s. 249, Amadis de Gaule, *Livres 1-12*, £10. 250, Amadis de Gaule, *Livres 1-21*, par le Seigneur des Essars, etc., 1577-1581, £5 10s. 257, Ambrosius, *De Officiis*, Valdarfer, 1474, £9 10s. 263, *Novus Orbis Regionum ac Insularum veteribus incognitarum*, etc., 1532, £12 10s. 265, Six Tracts relating to America, from 1534 to 1553, £47 (Quaritch). 269, Three Tracts relating to America—viz., A True Declaration of the Estate of the Colonie of Virginia: Lond., W. Barrett, 1610; Virginia's God be thanked, a Sermon preached by Patrick Copland, 1622; and Bullock's Virginia impartially examined, Lond. 1649, £143 (Quaritch). 270, Higgeson's New England's Plantation, 1630—An Abstract of the Lawes of New England, 1641—Smith's Advertisements for the Unexperienced Planters of New England, 1641—and Alexander's Mappe and Description of New England, 1630; the 4 Tracts in 1 vol., £111 (Quaritch).

SECOND DAY.—Lot 284, Anacreon, editio princeps, 1554, £10 10s. 285, Anacreon, editio princeps, printed on vellum, 1554, *perhaps the only copy known*, £221 (Techener). 287, *Les Odes d'Anacreon*, 1556, and another in 1 vol., £20 5s. 295, *Libro de la Regina Aneroia*, 1533, £13 (Techener: Hibbert's copy produced £8). 307, Androuet du Cerceau, *Les Bastiments de France*, 1607, £14. 308, Androuet, *Libre d'Architecture*, 1648, £7. 316, Angelo, *L'Ecole des Armes*, 1763, £15. 326, *History of England*, by Bishop Kennet, first edition, 1706-19, £8 10s. 329, The copie of a Letter sent into Scotland of the arrivall, landyng, and Maryage of Philippe Prynce of Spaine, etc. (by John Elder), a work of 48 leaves only, £17 10s. (Ellis and White). 330, A collection of Tracts relating to England, five of which are attributed to Thomas Norton, 1569 to 1585, in 1 vol., £61. 345, A Remonstrance of Piety and Innocence, 1682, *Charles II.'s copy with initials on the binding*, £16. 351, *Vie de Prince Jean*, 1589, £4 17s. 6d. (Techener). 361, *Anthologia Epigram-*

matum Græcorum, 1494, £51 (Askew's copy sold for £15 15s. 382, Antonini Itinerarium, first edition, 1512, £5 2s. 6d. 394, Apicius, first edition with a date, 1498, £4 15s. 408, Apollonius, editio princeps, printed on vellum, 1496, £160 (Techener: Hibbert's copy on paper produced £9 9s., and Macarthy's vellum copy 1755 francs). 409, Apollonius, on paper, with Orphei Argonautica, editiones principes, in 1 vol., £36 (Quaritch). 421, Appianus, editio princeps, 1472, £16. 425, Appianus, 1544 (the first French translation of Appian), £5 7s. 6d. 428, Apuleius, 1488, £9 10s. 429, Apuleius, another copy, £6 10s. 431, Apuleius, Aldine edition, 1521, £8 10s. 443, Apuleius, Metamorphoseos lib. xi., 1469, editio princeps, £64 (Quaritch). 448, Apuleius, and a collection of early printed Tracts, in 1 vol., £13. 454, Thomas Aquinas super Evangelium Secundum Mattheum, etc., 1470, first edition, £31. 455, Aquinas, Summa Theologia, 1467, printed on vellum, £131 (Quaritch). 471, Archimedes, 1615, £14. 492, Argote, Conde Lucanor, first edition, 1575, £23 10s. (Quaritch). 502, Ariosto, Orlando Furioso, first edition, from the press of Giovanni Mazocco, MDXVI., £300 (Techener). 518, Ariosto, Baskerville's quarto edition, 1773, £25 10s. 530, Aristænetus, Les Epistres Amoureuses, 1597, £10. 538, Aristophanes, 1498, £10 5s. 555, Aristoteles, editio princeps, 1495-8, £15 5s.

THIRD DAY.—Lot 566, Aristoteles, Moralia, £8. 567, Aristoteles, Ethicorum lib. x., Sweynheym et Pannartz, 1473, £6 15s. 569, Aristoteles, de Moribus, Florencie 1480, £5 10s. 580, Aristoteles, La Philosophia en Romance, Caragoca, 1509, £7. 592, Les Livres (huit) de Politiques d'Aristote par Nic. Oresme, impft., Paris 1489, £6. 644, Armoria Universel, Roma 1688, £14. 649, Arnoldest' Chronicle (2 ll. wanting), £64 (Ellis and White). 655, Arrianus, a Gronovio, L. P., fol., Lugd. Bat. 1704, £7 15s. 670, Le Roman du Roi Artus, MS. on vellum, with 100 illuminated miniatures, £535. 678, Astronomici Veteres, Venet. Aldus. 1499, £6 15s. 693, Atkyns' Gloucestershire, 1712, £44. 694, Hondius, Terrarum Orbis Tabula, 1627, £16 5s. 695, Blaeu's Atlas, 1662, £6 6s. 702, Aubert, Histoire des Guerres, 1559, £4 4s. 709, Aubigné, Histoire Universelle, 1616, £4 5s. 727, Augustinus, De Civitate Dei Libri xxii., editio princeps, no printer's name or place, £90 (Ellis and White). 728, The same, Romæ, Sweynheym et Pannartz, 1468, £101 (Quaritch). 729, The same, Romæ 1470, £37. 730, The same, Venet. Spira, 1470, £42. 731, Another copy, printed on vellum, with paintings and initial letters illuminated, £280 (Techener). 732, The same, Romæ per Udal. Gallum et Sym., Nic. de Luca, 1474, £21 (B. F. Stevens). 733, The same, from the press of Nicholas Jenson, 1475, £10 10s. 734, Another copy, printed on vellum, with miniatures and ornamental settings, £1,000 (Quaritch). 736, The same, 1488, De Trinitate, 1495, in 1 vol., £7 10s. 737, The same, edid. Erasmi Rot., Basil. 1525, £7 5s. 739, La Cité de Dieu traduite par Raoul de Prasles (the first French version), Abbeville, 1486, £11 15s. 743, Nine rare Tracts from the press of Ulric Zel at Cologne, bound together in 1 vol., including De Singularitate Clericorum, 1467, £60 (Ellis and White). 744, De Vita Christiana, no date or place, £9. 745, Confessionum Lib. xiii., £10 15s. 757, Dialogos de Me-

dallos, 1587, £11 10s. 797, Ausonius, Epigrammatum liber, etc., editio princeps, 1472, £23 (Quaritch). 798, Fragmenta, etc., 1490, £10. 808, Aylmer, An Har-borowe for Faithful and Trewe Subjects, 1559, £9.

FOURTH DAY.—Lot 848, Baif, Les Jeux, Paris 1572, et Les Passe-Temps 1573, in 1 vol., £17 (Quaritch). 863, Balbus de Janua, Catholicon, editio princeps, £285 (Ellis and White). 864, Catholicon, Mentelin's edition, £17 (Ellis and White). 898, Balzac, Œuvres, 1665, £5 5s. 903, Banello, Novelle, 1554-73, original edition, £18 10s. (Quaritch). 955, Barnes (Joshua), Edward III., Cambridge 1688, £13 10s. (Quaritch). 970, Barre, France Equinoctiale, 1666, £14 19s. 974, Barros, Primera Parte da Cronica do Emperador Clarimundo, 1601, £7 5s. 975, Barros, Decadas (i.-viii.) da Asia, 9 vols. (imperfect), £31 (Quaritch). 1023, Bateman's Orchidaceæ of Mexico and Guatemala, 1843, £77 (Banting). 1047, Bayfius, Annotationes, 1536, and three other Tracts in 1 vol. £5 15s. 1053, Beaugué, L'Histoire de la Guerre d'Escosse, 1556, £10 10s. (Techener: D Laing's copy last year sold for £5 2s. 6d.). 1055, Beaujoyeux, Ballet Comique de la Roynie, 1582, £125 (Quaritch). 1057, Beaumont and Fletcher's Comedies and Tragedies, L. P., 7 vols., 1711, £7. 1059, Beauplan, Description d'Ukraine, 1661, £10 (Techener: a copy in the Didot sale sold for 1,655 francs). 1073, Beda, Historia Ecclesiastica (circa 1473), £21. 1084, Begerus, Thesaurus Brandenburgicus, 1666-1701, £6. 1104, Narratio eorum quæ ab adventu D. Joannis Austriaci supremi in Belgio, etc., 1578, £7 5s. 1114, Bellay, A volume of eight tracts, Œuvres Poétiques, etc., 1558-59, £6 10s. 1115, Another collection of nine original pieces, including Bellay, Epithalame sur le mariage du Duc de Savoye, 1559, Desautelz, Remonstrance au Peuple François, etc., £41 (Quaritch). 1116, Beilay, Les Œuvres Françaises, 1569, £8. 1118, The same, Rouen 1592, £26. 1119, The same, Rouen 1597, £26. 1122, Bellay, A Collection of twelve Poetical Tracts, including Scotorum Reginae Nuptias, 1558, £13 5s. (Pickering).

FIFTH DAY.—Lot 1124, Bellay, Hymne au Roy, 1559, and three other tracts in 1 vol., £5. 1131, Bellay, Mémoires, 1569, £4 10s. 1154, Belon, De Arboribus Coniferis, 1553, £8 10s. 1155, Belon, Poissons, 1555, £9 10s. 1159, Five Pieces in one small 8vo volume, including Thornes' Encomium Salopiæ, 1615, and Taylor's Memorial of English Monarchs, 1622, £20 10s. (Ellis and White). 1213, Benzon, Historia del Mondo Nuovo, 1572, De Thou's copy, £41 (Quaritch). 1224, Bergeron, Voyages en Tartarie, 2 vols in 1, 1634, £4. 1228, Bergamo, Novissime historiarum omnium repercussiones, 1506, £9. 1239, Bernardus, Sanctus Opera Omnia, 1642, £13 13s. 1246, Opere Burlesche di Berni, libri i e 2, 1552-5, £4 2s. 6d. 1247, Berni, Stanze Amoroze, 1574, £6 6s. 1251, Beroalde de Verville, Le Cabinet de Minerve, £20 (Quaritch). 1262, Vie de Berulle, 1646, £7 7s. (Morgand and Fatout). 1264, Besley, Histoire des Comtes de Poictou, 1647, £8 5s. 1269, Besarion, Adversus Calumniatorem Platonis, £5 5s. 1274, Besson, Les Eaux et Fontaines, 1569, £8. 1282, Beveregius, Synodikon, 1672, £5 17s. 6d. 1294, Le Reveille-Matin des François, 1574, £6 6s. 1295, Beza, Icones, 1580, £6 12s. 6d. 1299, Biblia

Sacra Polyglotta, 6 vols. in 4, the first Polyglot Bible, fol., Compluti, 1514-17, £195 (Ellis and White). 1300, Biblia Sacra Polyglotta, 1569-73, £8 15s. 1301, Biblia Sacra Polyglotta, edidit Brian Waltonus, 6 vols., et Castelli Lexicon, in 2 vols., 1657-69, £13. 1304, Biblia Sacra Polyglotta, 1628-45, £10. 1325, Biblia Græca, 1518, the first complete edition of the Bible in Greek, £64 (Quaritch: Heber's copy produced £11 11s.). 1328, Biblia Græca, fol., Romæ 1587, £6. 1336, Biblia Latina Vulgatæ Editionis, an ancient MS. on vellum, Cent. XIV., £34 (Sabin). 1337, Biblia Sacra Latina, printed upon vellum, the first Bible printed with a date, 2 vols., £1600 (Mr. Perkins' copy in 1870 produced £780). 1338, Biblia Sacra Latina, 1745 (attributed to Richel's press), £27 (Perkins' copy produced £11). 1339, Biblia Sacra Latina, J. P. Ferratis, Placentie 1476, supposed the first book printed at Placentia, £71 (Quaritch). 1340, Biblia Sacra Latina (Vulgate), impressit Mathias Moravus, 1476, £36 (Quaritch). 1342, Biblia Sacra Latina, 2 vols. in 1, Ant. Coburger, 1477, £32. 1344, Biblia (Vulgate), N. Jenson, 1479 (impt.), £6 15s. 1345, Biblia (Vulgate), fol., Venet. 1483, £6 5s. 1368, Biblia, Joan. Tornæsius, 1554 (the first Bible issued by this printer), £9 5s.

SIXTH DAY.—Lot 1388, Biblia Latina, Romæ, G. Ferrarius, 1588, £10 (Bull). 1389, Biblia Sacra (Vulgate), Romæ 1590, first edition of the Sixtine Bible, £78 (Quaritch). 1390, the revised edition of the preceding, 1592, £29 (Bull). 1397, Biblia Sacra Latina, 8 vols., with the royal arms of Denmark on the sides, Parisiis 1642, £41 (Quaritch). 1401, Biblia Sacra (Vulgate), Parisiis 1662, £13 10s. 1411, Icones Veteris Testamenti, etc., 1547, £16 10s. 1413, Byble in Englysche, Archbp. Cranmer's or "The Great" Bible, fol., E. Whitechurch, 1541, £115 (Leighton). 1414, The Byble in Englyshe, 1549, a reprint of the preceding but defective, £25 (Ellis and White). 1415, Bible, with the arms and initials "E. R." of Queen Elizabeth, 1595, £63 (Quaritch). 1416, Bible, with the arms of King James I., 1619, £61 (Quaritch). 1418, Bible, King James' or Authorized Version, 3 vols., 1685, £26. 1419, Bible, Lond. 1701, commonly called Bishop Lloyd's Bible, £7 10s. 1420, Bible, 8vo, Edinb., J. Watson, 1715, £36. 1423, Bible, 12mo, Edinb., J. Watson, 1717, £31 10s. 1424, Bible, 2 vols., Oxford, on vellum, Baskett, 1717, the edition known as the "Vinegar Bible," £255 (Sir T. Fowell Buxton). 1425, Bible, 2 vols., Baskerville's edition, 1763, £77 (Quaritch). 1426, Bible, Macklin's edition, 7 vols., 1800-16, £11. 1430, Le Premier (et le second), volume de la Bible en François, Paris, Jehan Petit, 1520, £31. 1432, La Bible, 1535, the first French Bible published by the Protestants, £56 (Quaritch). 1433, Biblia Gallica, 1535 (impt.), £29 10s. (Quaritch). 1435, La Bible par Chateillon, Bale 1555, £51 (Quaritch). 1438, La Sainte Bible, par M. René Benoist, Paris 1566, £55 (Ellis). 1441, La Sainte Bible Française, Paris 1621, £40 (Marquis of Blandford). 1449, La Bibbia Sacra Vulgarizata per Nic. de Malermi, Venetia 1481, £26 (Quaritch). 1450, La Biblia Vulgare, etc., Venetia, Bart. de Zanni, 1502, £55 (Ellis). 1451, La Biblia tradotta en Lingua Toscana, 1545, £19. 1453, La Sacra Biblia, Geneve 1641, £6 6s. 1455, Biblia en Lengua Española, 1553, the edition com-

monly known as the "Jew's Bible" or the "Ferrara Bible," £51 (Quaritch). 1460, Proverbios de Salomô, 1558, £16 10s. 1464, Biblia Grisca, Coira 1719, with MS. account of the vol. by Bishop John Butler, £6 5s. 1471, American Library, by Bishop Kennett, 1713, £5 10s. 1528, Biet, Voyage en l'Isle de Cayenne, 1664, £8 10s. 1556, Blacvodaus, Opera Omnia, 1644, £13 (Pickering). 1557, Dialogus de jure regni apud Scotos, original edition, 1581, £20 (Ellis). 1568, Blanchon, Œuvres Poétiques, 1583, £49 (Quaritch). 1575, Blarrorivo, de Bello Nanciano, 1518, £20 10s. (Ellis). 1585, Blondus, De Roma Triumphante libri x., with painted and illuminated initial letters, £15 (Ellis). 1595, Boccaccius, Genealogia deorum Gentilium, Venet. 1472, etc., editiones principes, in 1 vol., £15 10s. (Ellis). 1601, Falle of Princes and Princesses, tran. by Lydgate, 1554, £7. 1602, La Ruine des Nobles Hommes et Femmes, printed at Bruges by Colard Mansion, 1476, £920 (Quaritch). 1603, La Louenge et Vertu des Nobles et Cleres Dames (1493), et Le Rommant de la Rose, 1493, in 1 vol., £210 (Quaritch). 1604, Il Decamerone, fol. (Venet. C. Valdarfer), 1471, the first edition printed with a date (wanting 5 leaves), £585 (Quaritch). 1605, The second edition of the Decamerone with a date, 1472, £400 (Quaritch). 1606, Il Decamerone, Firenze 1516, £38 (Quaritch). 1608, Il Decamerone, Vinegia 1522, the rare Aldine edition, £111 (Quaritch). 1610, Il Decamerone, Firenze, 1527, the genuine edition of P. di Guinta, £39 (Quaritch). 1633, Le Decamerone, Paris 1559, £10 10s. 1635, Il Philocolo lib. v., 1478, £17 (Ellis). 1639, Icomincia il libro di Madonna Fiammetta, no date or place, £29 (Quaritch).

SEVENTH DAY.—Lot 1653, Boccaccius, La Teseide, original edition, 1475, slightly imperfect, £29 (Ellis: Hibbert's copy sold for £150). 1667, Bocchius, Apologia in Plantum, 1508, £21 (Ellis). 1676, Bochetel, Le Sacre et Coronement de la Roynie 1530, et L'entree de la Roynie 1531, in one vol., £66 (Morgand). 1682, Bodinus, Les Six Livres de la République, L. P., 1577, £14 (Quaritch). 1685, Discours sur les monnoyes, etc., 4 tracts in 1 vol., £8. 1694, Boethius, 1476, £30 10s. 1695, another edition, 1482, £8. 1696, another edition, 1484, and De Disciplina Sclolarium, 1485, in one vol., £9 10s. 1714, Le Grant Boece de Consolacion, Paris 1494, £136 (Quaritch). 1719, Boethius (Hector), Scotorum Historiæ, 1575, £10 (Quaritch: Laing's copy fetched £77 last year). 1728, Boiardo, Orlando Innamorata, 1541, £11. 1731, Lo Stesso, 1565, Il Quarto Libro d'Orlando, 1565, in 1 vol., £6. 1742, Boillot, Modelles Artifices de Feu, 1598, £16. 1743, Boisrobert, Le Parnasse Royale; Palmæ Regie Lud. XIII., in 1 vol. 1635-1634, £8. 1744, Les Apparences Trompeuses, and four other Comedies, in 1 vol., 1655-6, £7 7s. 1745, Boissardus, Vitæ et Icones Sultanorum Turcorum, etc., 1596, £9. 1747, Romanæ Urbis Topographia, etc., 1597-1602, £6 10s. 1748, Bibliotheca, 1628-30, £8 5s. 1784, Bonifacius VIII., Liber Sextus Decretalium, editio princeps, on vellum, 1465, £170 (Ellis). 1804, Borel, la Ville et Comté de Castres d'Albigeois, etc., 1649, £13 15s. 1841, Bossuet, L'Histoire Universelle, 1681, £20. 1846, Bossus, De Instituendo Sapientia Animo, 1495; in Jesu Christi Passione Sermo, 1495, both on vellum, in 1 vol., £58

(Quaritch). 1847, *De Instituendo, et Sermo Passionis*, £50 (Quaritch). 1854, Bouchard, *Les Grâdes Chroniques de Bretagne*, Paris, Jehan de la Roche, 1514, the oldest known edition of this Chronicle, £99 (Morgand). 1855, *Les Croniques Annales des pays d'Angleterre et Bretagne*, 1531, £50 (Ellis: Willett's copy fetched £21). 1856, Bouchard (Almaricius), *Feminei Sexus Apologia*, etc., printed on vellum, 1522, £56 (Ellis). 1861 [Boucher], *La Nouvelle France*, 1664, £15 15s. 1863, Bouchet, *L'Amoureux transy sans Espoir* (1503), printed on vellum, and illustrated with 20 miniatures, £640. 1864, *Le Panegyric du Chevallier sans reproche*, 1527, £6. 1867, *Les Annales Dacquitaine*, no place or date, £13 10s. 1871, *Histoire de la Maison Royale de Courtenay*, 1661, £33 (Quaritch). 1892, Boullay, *Dialogues*, 1543, £48 (Ellis). 1895, *Discours sur l'Antiquité de Bordeaux*, and another in 1 vol., £24 (Thibaudeau). 1897, Bourdigné, *Hystoire Agregative des Annales Danjou*, 1529, £16 (Quaritch). 1898, *A Collection of Ten Contemporary Tracts on the Reformed Religion by Anne du Bourg and others*, 1562-4, £100 (Techener).

EIGHTH DAY.—Lot 1941, Brantius, *Stultifera Navis*, 1479, £22 (B. F. Stevens: Lake Price's copy sold last year for £12 5s.). 1942, The same, 1507, £6 15s. (Ellis). 1944, Brantome, *Mémoires*, 8 vols., 1665-6, £5 10s. 1951, A small 8vo volume of five tracts, including Bredembachii *Historia Belli Livonici*, etc., 1564, £18. 1965, *Breviarium Portiforium*, Antwerp 1525, with a single sheet broadside entitled "A Plenary Indulgence to English Catholics," London 1526, pasted within the cover, £231 (Quaritch). 1966, Breydenbach, *Peregrinatio in Montem Syon*, etc., 1486, £20. 2002, Brouant, *De l'Eau de Vie*, 1646, £6 5s. 2023, Brunner, *Annales Boicorum*, 3 vols., 1626-37, £15. 2027, Brunus Nolanus, *De Umbris*, etc., 1582, et Philotheus, in 1 vol., £12 (Trübner). 2028, Brunus, four rare pieces, in 1 vol. 12mo, including *De Specierum Scrutinio*, etc., 1588, £15 (Ellis). 2029, *La Cena de la Ceneri*, 1584, £17 (Ellis: the Duke of Roxburghe's copy sold for £3 16s.). 2030, *Spaccio de la Bestia Trionfante*, 1584, £25 (Trübner). 2031, *De la Causa, Principio et Uno*, 1584, de l'Infinito Universo, etc., in 1 vol., £10 15s. (Ellis). 2032, *De Gl' Heroici Furori*, 1585, *Cabala del Cavallo Pegaseo*, etc., 1585, in 1 vol., £32 10s. (Trübner). 2033, *De Triplicii Minimo*, etc., 1591, and three other pieces in 1 vol., £6 15s. 2034, Brunus (L. A.), *Epistola de Amore Giustardi*, etc., *Epistola del Prete Janne*, etc., 1478, and another piece in 1 vol., £24 (Ellis). 2035, *De Bello Italico*, editio princeps, Fulginei, 1470, £44 (Ellis). 2052 and 2053, *De Bry's Large and Small Voyages*, original editions, nearly complete, 1590-1634, £720 (Quaritch). 2054, *De Bry, Emblemata Nobilitatis*, 1593, £31 (Quaritch). 2056, Bryant, *Ancient Mythology*, 3 vols., 1774, £5 10s. 2069, Buchanan, *Jephthes*, editio prima, 1554, and four other tracts in 1 vol., £10. 2071, Budeus, *De Asse et partibus eius*, Aldine edition, 1522, £91 (Quaritch). 2089, *De l'Institution du Prince*, 1547, £20 (Quaritch). 2096, Bulaeus, *Historia Universitatis Parisiensis*, 6 vols., 1665-73, £33 (Quaritch). 2104, Bullant, *Reigle Generale d'Architecture*, 1568, £12 (Techener). 2132, *Antique Burgundiorum Leges*, on vellum, £21 10s. (Quaritch). 2138, Burley,

Libellus, 1472, Cicero, de *Amicicia*, etc., in 1 vol., £21 (Quaritch). 2151, [Burton] *State of Virginia*, 1705, £9 (Banting). 2162, Butkens, *Annales de la Maison de Lynden*, 1626, £12 5s. (Quaritch). 2183, *Cæsar's Opera*, editio princeps, Romæ, per A. Pannartz et C. Sweynheym, 1469, £195 (Quaritch).

NINTH DAY.—Lot 2184, *Cæsar, Commentariorum liber*, the second edition of *Cæsar*, printed by N. Jenson, 1471, £68 (Quaritch: Hibbert's copy produced £14 5s.). 2185, *Commentarius primus, Romæ* 1472, the second issue from the press of Sweynheym and Pannartz, £70 (Ellis). 2186, *Commentarii de Bello Gallico*, 1473, £24 10s. (Quaritch). 2187, *Commentarii, Ant. Zorothus*, 1477, £12 10s. (Quaritch). 2188, *Commentarii, P. Lavagnia*, 1478, £10 (Ellis). 2194, *Commentarii, P. Junta*, 1514, £13 10s. (Quaritch). 2200, *Commentarii, Paris, M. Vascosan*, 1583, et *Vegetius*, 1553, in 1 vol., £49 (Quaritch). 2222, S. Clarke, 2 vols., 1712, L.F., the 18th century edition de luxe of *Cæsar*, £101 (Quaritch: the Duke of Grafton's copy produced £64). 2232, *La Guerre de Suisses*, par Louis XIV., Paris 1651, £22 (Quaritch). 2265, *Callimachus* (no date), £49 (Quaritch). 2273, *Caliphurnii Carmen Bucolicum*, et *Hesiodi Opera*, in 1 vol. £11. 2317, *Camoens, Obras*, 1669, £6. 2318, *Rimas*, 1598, e *Os Lusíadas*, in 1 vol., £15. 2320, *Los Lusíadas*, the first Spanish translation of *Camoens*, 1580, £8 10s. 2349, *Canones et Decreta Concilii Tridentini*, 1564, £9. 2357, *Caoursinus, Obsidionis Rhodie urbis descriptio*, 1496, £18 (Quaritch). 2376, *Caprioli, De Successione*, etc., 1596, £5 15s. 2383, *Carbonell, Chroniques de España*, Barcelona 1547, £9 15s. 2393, *Carneiro, Regimento de Pilotos*, Lisboa 1642, £13 (Quaritch). 2406, *Carolus V., Rerum in Africa*, *Commentarii*, Antw. 1554, £6 2s. 6d. 2446, *Carve, Lyra*, sive *Anacephalæosis Hibernica*, 1662, uncut, £21 10s. (Quaritch).

TENTH DAY.—Lot 2459, *Las Casas, Obras sobre las Indias*, 9 pieces complete in 1 vol., 1552-3, £50 (Ellis). 2473, *Cassan, Panegyrique*, 1617, £17 10s. (Quaritch). 2490, *Castañeda, Conquista da India*, 8 books in 3 vols., with the autograph of the Author, 1552-61, £185 (Ellis). 2493, *Castell, A short Discoverie of the Coasts and Continent of America*, a Tract of a few pages only, £46 (Ellis). 2505, *Castiglione, Cortegiano*, 1528, Grollier's copy, £58 (Quaritch). 2559, *Catullus, Opera, cum Tibullo et Propertio*, etc., 1475, second edition, £39 (Quaritch). 2560, The same, *Vecentia* 1481, £12 5s. (Quaritch). 2561, The same, 1481, £14 (Quaritch). 2562, The same, 1487, £6 2s. 6d. 2564, The same, Aldine edition, 1515-17, £10 10s. 2606, *Caxton, Cronycle of Englande* (without printer's name or date, but printed with the types of Machlinia), wanting one leaf and having a duplicate of another, £226 (Quaritch: Sir Wm. Tite's copy—impft.—sold for £90). 2622, *Celsus, De Medicina*, etc., 1478, £15 15s. (Quaritch). 2626, *De Re Medica*, lib. viii., on vellum, 1528, £133 (Techener). 2637, *Celtis, Libri iv. Amorur*, 1502, £32 (Quaritch). 2651, *Cervantes, Novelas Exemplares*, 1641, £7. 2653, *Ocho Comedias*, 1615, £6 5s. 2657, *Don Quixote, Primera y Segunda parte*, 1647, £12 15s. (Ellis). 2660, *Don Quixote*, 1738, Lord Carteret's edition, £13. 2661, *Don Quixote*, 2 vols., 1742, £8. 2671, *Chalcondylas (D.), Erotemata Synoptica*, etc. (1493),

£6. 2672, Chalcondylas (N.), L'Histoire d'Empereil Grec, 1577, £7 5s. 2684, Champerius, Chroniques d'Austrasie, 1510, £36. 2685, Champier, Chroniques des ducs et princes de Savoye, 1516, £53 (Ellis). 2687, Champlain, Voyages de la Nouvelle France, 1632, £79 (J. Pearson). 2688, Voyage, 1619, et Le Voyage de France, 1643, in 1 vol., £19 (Pearson).

Speculation has been rife as to the destination of some of the chief lots, and it is supposed that many of those which were secured by Mr. Quaritch will find their way into foreign collections. M. Techener is believed to have held some commissions for the Duc d'Aumale. It is also reported that the British Museum has obtained most of the lots that it required.

We mentioned in the article in our last number that the Sunderland Library had been housed for some years in Piccadilly, next door to Burlington House. In the lately published *Eighth Report of the Historical MSS. Commission* is a note (p. 136) of a policy of insurance for £10,000 in the Royal Exchange Assurance Office, dated March 11th, 1723, "on the library of books in brick building, called the library in the garden of the dwelling-house of Robert Earl of Sunderland, on the north side of Piccadilly." The annual premium for this insurance was £25.

### THE COMERFORD SALE.

**T**HE sale by Messrs. Sotheby, Wilkinson, and Hodge, of the valuable library of the late Mr. James Comerford, F.S.A., was commenced on Wednesday, 16th November, and continued for thirteen days, being concluded on the 30th of the same month. The library was particularly rich in county histories and local topographies, many of them on large paper with proof plates, and most of these fetched very high prices. The total amount realized by the sale was £8,327 13s. We have been favoured with a note upon the founder of the library by an old friend (Mr. H. Campkin, F.S.A.), which will interest our readers. Mr. Comerford "was eminent in his profession as a notary public, and highly esteemed among his intimate acquaintances as a frank-hearted, hospitable English gentle-

man, a ripe scholar who never paraded his learning, and a collector who knew much of the contents of the literary stores which he, and his father before him, had amassed. He was a prominent member of the Scriveners' Company, to which all the London notaries belong. His books were housed in far too cramped an apartment to give a casual visitor an adequate notion of their number or value, being mostly "double-banked," the cases extending from floor to ceiling, every inch of space having been most ingeniously economized. Mr. Comerford was a keen hunter after the class of books in the gathering of which he took a special delight. He was known to the chief booksellers, and, as he was blessed with a full purse, his agent generally carried off for him at sales any topographic rarity which, not already in his library, he desired to possess. By far the greater portion of his leisure was spent among his books, and it was his usual habit to sit far into the "sma' hours," collating his new purchases, and keeping up his catalogue, which, written, as it was, by his own hand, was a bulky monument of his systematic perseverance and untiring industry. He had just passed his seventy-fifth year at the time of his decease."

The prices realized for the different lots were very considerable, and generally in excess of former prices; thus the first and best edition of Atkyns's *Ancient and Present State of Gloucestershire*, 1712, on large paper, fetched £41, and it is noted in the sale catalogue that Sykes's copy sold for £16 and Nassau's for fifteen guineas. Again, a copy of Scot's *Discoverie of Witchcraft*, 1584, bound in citron morocco, by Riviere, fetched £25 10s., and in the catalogue it is stated that Boswell's copy sold for three guineas. Saxton's thirty-five maps of England and Wales, 1579, sold for £28, while Nassau's copy only sold for £8 5s., and another copy in 1854 for £8 7s. 6d., but probably the most excessive price was that given for Bloomfield's Norfolk (lot 311), viz. £160. On the other side, the value of some books has been depreciated. The *Historical Account of the Town and Parish of Nantwich*, published at Shrewsbury 1774, is stated to be "excessively rare; the only copy noticed as sold by auction produced £14 14s. in Lloyds' sale," but here a copy only realized one pound. The following list contains most

of the high-priced books, and it will be seen that many of them were on large paper, and that a considerable number of the books were illustrated with additional plates.

**FIRST DAY'S SALE.**—Lot 52, Ashmole's Berkshire, 3 vols., 1723, *ruscia extra*, 14 guineas (Quaritch). 59, Aubrey's Surrey, 5 vols., £19 10s. (Quaritch). 109, Beauties of England and Wales, Scotland and Wales, L. P., 34 vols., £18 10s. (Toovey). 134, Berquin, Idylls, L. P., 10 guineas. 169, Boccace, Decameron, 5 vols., 1757, £27 (Walford). 171, Selection from the Decameron, 1865, £8 10s. 179, Ackermann's University of Oxford, 1814, Cambridge, 1815, Colleges, 1816, Microcosm of London, 1808-10, Westminster Abbey, 1812, 10 vols., uniform in *ruscia*, £18. 190, Allan, Durham Collections, in 2 vols., £21 10s. 211, Archæologia, vol. i. to xlv. pt. 1, £23. 215, Arthur of Little Britain, 1815 (only 25 copies printed), £25 10s. (Quaritch). 262, Billings, Antiquities of Scotland, 4 vols., 1845-52, £10. 273, Blomefield's Norfolk, 11 vols., 1805-9, £20 5s. (Gerrold). 286, Ashmole's Berkshire, 1736, £17. 288, Atkyns' Gloucestershire, 1712, £41 (Quaritch). 289, The 1768 edition, illustrated, £24. 290, Bag-nigge Wells, 1779, illustrated, £9 9s. 291, Baker's Northamptonshire, 2 vols., 1822-41, 16 guineas (Ellis). 293, Book of St. Albans, 1810, £10 5s. 303, Berry's Pedigrees of Essex and Herts, £10 5s. (Bain). 306, Bigland's Gloucester Collections, 3 vols. in 2, 1791-1816, £19 10s. 311, Blomefield's Norfolk, 5 vols., 1739-45-69-75, illustrated, £160 (Quaritch). 316, Bourne's Newcastle, illustrated, 1736, £12.

**SECOND DAY'S SALE.**—Lot 329, Boswell's Tour to the Hebrides, illustrated, 10 guineas. 499, Carter's Cambridgeshire, 1753, £6. 503, Book of Christian Prayers, 1608, £10 15s. 538, Britton's Architectural Antiquities, L. P., 5 vols., 1807-26, *mor.*, £13 10s. 539, Britton's Cathedral Antiquities, 16 vols., 1813-36, 9 guineas. 593, Carve, Lyra Hibernica, 1666, £3 10s. 597, Cains, Hortus Penbrochianus, 1654, 6 guineas. 604, Braun, Civitates, 6 vols. in 3, 1572-1617, 13 guineas. 605, Braybrooke's Audley End, L. P., 1836, £13 15s. 606, Bridges' Northamptonshire, 2 vols., 1791, £14 10s. 614, Buck's Views, 1726-42, Views of Cities, 1734-48, Prospects of Jersey, etc., 4 vols. in 1, £33 (Quaritch). 623, Byble in Englyshe, 1539 (some leaves mended and 1 title wanting) £24 (Ellis).

**THIRD DAY'S SALE.**—Lot 702, Poem in praise of Cocking, 1709, £10 15s. (Harvey). 837, Chronicles of England, Scotland, Ireland, France, etc., 23 vols., £17 10s. (Walford). 854, Collinson's Somersetshire, 3 vols., 1791, £10 15s. 865, Coriarte's Traveller for the English Wits, 1616, £12 5s. 873, Coryate's Crudities, 1611, £25 5s. (Ellis). 912, Dallaway's Sussex, 1815-32, 4 vols., £75 (Quaritch). 917, Darcie's Queene Elizabeth, 1625, £10. 927, Chronicon Nurembergense, 1493, 15 guineas (Wilson). 931, Chauncy's Hertfordshire, 1700, £21 15s. (Bain). 936, Clutterbuck's Hertfordshire, 3 vols., 1815-27, £46 (Quaritch). 940, Comerford's Virginia, 1657, £16. 949, Crome's Norfolk Scenery, 1834, £13. 966, Dibdin's Typographical Antiquities, 4 vols., L.P., 1809-19, £26 10s. (Walford).

**FOURTH DAY'S SALE.**—Lot 1033, Dibdin's Bibl. Spenceriana, *Ædes Althorpiæ* and Cassano Catalogue, 7 vols., 1814-23, £31 (Ellis). 1034, Dibdin's Bibliographical Decameron, 3 vols., 1817, £14 5s. 1035, Dibdin's Bibl. Tour, 3 vols., with additional plates, £16 (Robson). 1041, Dibdin's Tour in the Northern Counties, 2 vols., 1838, £6 (Ellis). 1057, Doleman's Succession to the Crowne of England, 1594, £12 15s. (Ellis). 1061, Dorat, Les Baisers, 1770, £24 10s. (Pearson). 1095, D'urfey's Pills to purge Melancholy, 6 vols., 1714-20, £14 (Stevens). 1150, Dekker's Entertainment to James I., £8 5s. 1152, Dekker's Villanies, 1620, £4 (Robson). 1179, Collection of Drools, 378 Engravings, 4 vols., £20 15s. (Sotheran). 1243, Fosbrooke's Gloucestershire, L.P., 2 vols., 1807, £7 15s. (Quaritch). 1249, Drake's Eboracum, £12 15s. (Quaritch). 1250, Drayton's Polyolbion, £17 5s. 1251, Drummond's Noble British Families, 2 vols., 1846, £12 10s. 1255, Dugdale's Monasticon, 1655-73, £6 15s. 1256, Dugdale's Warwickshire, 1st ed. 1656, £12 10s. 1257, Dugdale's St. Paul's, 1st ed. 1658, 5 guineas. 1659, Dugdale's Origines Juridicales, 1st ed. 1666, 6 guineas. 1261, Dugdale's Baronage, 3 vols. in 2, 1675, £8 10s. 1265, Dugdale's Warwickshire (extra plate and Index), 2 vols., 1730, £45 (Quaritch). 1267, Dugdale's Monasticon, 6 vols. in 8, 1817-30, St. Paul's, 1818, £30 (Bain). 1275, Enderbie's Cambria Triumphans, 1661, 8 guineas (Ellis).

**FIFTH DAY'S SALE.**—Lot 1299, Eyton's Shropshire, 12 vols., 1854-60, £20 5s. 1435, Grace's Family of Grace, £2 16s. 1438, Granger's Biographical History, 6 vols. in 10, L.P., illustrated, £14 5s. (Sotheran). 1485, Gardiner's Coal Trade, 1655, £7 15s. 1490, Gay's Trivia, illustrated with 270 engravings and drawings, 1720, £35 10s. (Harvey). 1526, Grose's Works (Antiquities, etc.), 14 vols. in 13, £14 (Ridler). 1554, Harleian Miscellany, 10 vols., 1808-13, £8 (Ridler). 1608, Gough's Sepulchral Monuments, 2 vols. in 5, 1786-96, £56 (Ellis). 1620, Hakluyt's Navigations, Voyages, etc., 3 vols. in 2, 1598-1602, £31 10s.

**SIXTH DAY'S SALE.**—Lot 1698, Hasted's Kent, 12 vols., and atlas of maps, 1797-1801, £8. 1711 to 1747 were occupied by Thomas Hearne's publications, some of them in large paper; the aggregate amount which these fetched was £42 16s. 6d. 1794, Hoare's Catalogue of Topography, 1815, £2 5s. 1825, Hodgson's Northumberland, 3 parts in 7 vols., 1820-58, £56 (Toovey). 1855, Hutchinson's Durham, 3 vols., 1785-94, £5. 1856, Hutchinson's Cumberland, 2 vols., 1794, £8. 1857, Hutton's Blackie Dogge of Newgate, 1638, £5. 1890, Jones's Brecknock, 2 vols. in 3, 1805-9, £8 15s. 1914, Hasted's Kent, 4 vols., 1778-99, £27 (Robson). 1922, Hoare's Ancient Wiltshire, L.P., 2 vols., 1812-21, £21 (George). 1923, Hoare's Modern South Wiltshire, 6 vols., 1822-43, £68 (Nattali). 1925, Hodge's Views in India, Proofs, 1786, £6 15s. 1928, Holbein's Portraits, 1792, 7 guineas. 1929, Holland's Her-wologia Anglica, 2 vols., £12. 1931, Holme's Armory, 3 pts. in 1 vol., 1688-1821, £8 10s. 1932, Homer's Iliad, by Ogilby, L.P., 1660, £8 15s. 1933, Horatii Opera, 1482, £14 10s. 1934, Horsley's Britannia Romana, 1732, £11 10s. 1935, Houbraeken's Heads, 2 vols. in 1, 1747, £6 15s. 1937, Hudson's

Brasses of Northamptonshire, 1853, £5 7s. 6d. 1938, Hume's England, Set of 190 Engravings, 1806, £7 15s. 1941, Hunter's South Yorkshire, 2 vols, 1828-31, £12 10s. (Walford). 1942, Hutchins' Dorset, 2 vols., 1774, 2 guineas. 1943, The same, 2nd ed., L.P., 4 vols., 1796-1815, £22 10s.

SEVENTH DAY'S SALE.—Lot 1976, Horæ, illuminated MS. on vellum, 15th cent., £35 10s. 1971, Horæ, printed on vellum, 1510, £27. 2032, Imber's Manor of Merdon, 1707, £2 16s. 2148, Lavater's Physiognomy, by Hunter, 5 vols., 1789-98, £8 15s. 2172, Lipscomb's Buckinghamshire, 4 vols., 1847, 10 guineas (Quaritch). 2225, Lupton's Sivgila, 1580-81, £5 10s. (A. R. Smith). 2226, Lysons' Environs of London, L.P., 6 vols., additional illustrations, 1792-1811, £9 5s. (Walford). 2234, Johnson's Highwayman, 1734, £18. 2241, Kip's Nouveau Theatre de la Grande Bretagne, L.P., 6 vols., with additional plates, 1716-29, £57 (Bain). 2257, Lodge's Portraits, 4 vols., 1821-34, £34 (Ellis). 2258, Loggan, Oxonia Illustrata, 1675, Cantabrigia 1688, 2 vols. in 1, 12 guineas. 2259, Wallis, London Armory, 1677, 6 guineas. 2261, Summer Entertainments in London, 1758, illustrated with 178 engravings, £145 (Quaritch).

EIGHTH DAY'S SALE.—Lot 2299, La Fontaine, Contes, 1762, £33 10s. (Robson). 2309, Laneham's Letter, 1575, £7 5s. 2469, Lysons, Magna Britannia, L.P., 9 vols., 1806-22, £16. 2477, Maclean's Trigg Minor, 3 vols. in 14 parts, 1868-79, £3 15s. 2517, Meyrick's Ancient Arms and Armour, 3 vols., 1842, Skelton's Illustrations of Armour, 2 vols., 1854, £8 15s. 2538, Morley's Canzonets, 3 parts, 1606, £6 10s. 2555, Neale's Seats of Noblemen, etc., 1st and 2nd Series, 11 vols., 1822-29, £18 10s. 2567, Nichols, Bibliotheca Topographica Britannica and Miscellaneous Antiquities, 10 vols., £72 (Quaritch). 2570-2571, Nichols, Progresses of Elizabeth, 3 vols. in 4, additional engravings, 1823, Nichols, Progresses of James I, 4 vols., additional engravings, 1828; the two lots together £23 10s. (Robson). 2596, Manning and Bray's Surrey, L.P., 3 vols., 1804-14, £38 (Ellis). 2599, Collection of Tracts on Matrimony, with upwards of 500 engravings, £102 (Quaritch). 2606, Milles, Catalogue of Honor, 1610, £8 5s. (Ellis). 2607, Missale secundum Usum Sarum, Sec. xv. (20 miniatures), £160. 2610, Morant's Essex, L.P., 2 vols., 1768, £36 (Walford). 2611, Morgan's Sphere of Gentry, 1661, £11 15s. 2613, Moryson's Itinerary, 1617, 7 guineas. 2617, Nash's Worcestershire, 3 vols., 1781-82, £29 (Nattali). 2618, Nash's Mansions, 4 Series, 1839-49, £13 10s. (Ellis). 2626, Nichols' Leicestershire, L.P., 4 vols. in 8, 1795-1811, £280 (Quaritch). 2629, Nisbet's Heraldry, 2 vols., 1804, £5.

NINTH DAY'S SALE.—Lot 2633, Marguerite, Heptameron, 3 vols., 1780-81, £13 15s. 2635, Marrat's Lincolnshire, 3 vols., and all printed of vol. iv., 1814-16, £6 10s. 2743, Newcastle Tracts, woodcuts by Bewick, in 7 vols., £11 15s. 2760, Nichols' Literary Anecdotes and Illustrations, 18 vols., 1812-58, £13. 2857, Duchess of Northumberland, Castles of Alnwick and Warkworth, proofs, 1823, £4 12s. 6d. 2858, Duke of Northumberland, Illustrations of Alnwick, Prudhoe and Warkworth, 1857, £7 10s. 2861, O'Connor, Rerum Scriptorum Scriptorum, 4 vols., 1814-26, £33 10s. 2874, Ottley's

History of Engraving, 2 vols., 1816, 6 guineas. 2876, Ovide, Les Métamorphoses, 1767, 12 guineas. 2877, Owen and Blakeway's Shrewsbury, £8. 2881, Painter's Palace of Pleasure, 2 vols., 1813, £11. 2909, Pennant's Works, 26 vols., £9. 2910, Pepys's Diary, illustrated, 2 vols. in 7, 4to, £64 (Walford). 2916, Phelps's Somersetshire, £16 (Beet). 2930, Pole's County of Devon, £4. 2932, Polwhele's Cornwall, 7 vols. in 2, £19. 2943, Potts, Triall of Lancashire Witches (title mended), 1613, £8 15s. 2945, Poulson's Holderness, L.P., 2 vols., 1840, £4 8s. 2951, Northcote's Diligence and Dissipation, 10 engravings, 1796, 9 guineas. 2967, Ormerod's Chester, L.P., 3 vols., 1819, £41 (Walford). 2978, Petty's Hibernia Delineatio, 6 guineas (Quaritch). 2981, Picart, Mœurs et Costumes Religieuses, 9 vols., 1741-84, £6 (Ridler). 2984, Plot's Staffordshire, 1686, £10. 2986, Polwhele's Devonshire, additional plates, 3 vols. in 1, 1797-1806, £22 10s. 2987, Tracts on the Popish Plot, in 3 vols., £2 5s. 2990, Prince's Worthies of Devon, 1701, £5 10s. 2995, Purchas his Pilgrimes, 5 vols., 1625-26, £95 (Walford). 2996, Pyne's Royal Residences, L.P., 3 vols., 1819, £11 5s.

TENTH DAY'S SALE.—Lot 3094, Poetical Works of Rochester, etc., 2 vols. in 1, 1757, £5 10s. 3167, Rétif de la Bretonne, Le Paysan Perversi, 8 parts, 1776, £5 10s. 3174, Richardson's Local Historian's Table Book, 8 vols., 1841-46, £5. 3175, Richardson's Reprints of Tracts, 7 vols., 1847-49, £10. 3294, Scot's Discoverie of Witchcraft, 1584, £25 10s. (Quaritch). 3308, Sharp's Illustrations of Coventry, 1818, £6. 3310, Rétif de la Bretonne, Monument du Costume, 1789, £37. 3315, Richardson's Monastic Ruins of Yorkshire, 2 vols., 1843, £12. 3340, Saxton's Maps of England and Wales, 1579, £28. 3346, Shakspeare Gallery, by Boydell, 2 vols. 1803, 10 guineas (Sotheman). 3348, Shaw's Staffordshire, L.P., 2 vols., 1798-1801, £50 (Quaritch).

ELEVENTH DAY'S SALE.—Lot 3450, Scrope and Grosvenor Roll, 2 vols., 1832, £5 (Walford). 3460, Shakespeare Society's Publications, 47 vols., 1841-53, 6 guineas. 3505, Smith's Collectanea Antiqua, 7 vols., 1848-80, £9 5s. 3584, Smith's Antiquities of Westminster, 1807, £8. 3611, Stanbrigi Vocabula, 1525, £6 (Quaritch). 3626, Storer's Cathedrals, largest paper, 4 vols., 1814-19, £5 10s. 3632, Strutt's Manners, Customs, etc., 3 vols., 1775, £13 15s. 3636, Strutt's Dresses and Habits, 2 vols., 1796, £7 10s. 3638, Strutt's Sports and Pastimes, 1810, £3. 3651, Speculum Humanæ Salvationis, MS. on vellum, Sec. 14-15, £165 (Sotheman). 3660, Stafford's Pacata Hibernia, 1633, £12 10s. 3663, Stark's Rivers of Norfolk, largest paper, £9 10s. 3665, Stephens' Runic Monuments, 2 vols., 1866-68, £4 16s. 3669, Stow's Survey, by Strype, L.P., 2 vols., 1754-55, 10 guineas (Daniell). 3675, Surtees' Durham, 4 vols., 1816-40; Raine's North Durham, 1852, L.P., £49 (Walford). 3677, Tanner's Notitia Monastica, 1787, £4 9s. 3680, Taylor the Water Poet, Workes, 1630, £13 15s. (Pearson).

TWELFTH DAY'S SALE.—3731, Sussex Archaeological Collections, 26 vols., 1848-75, £10 5s. 3796, Tilney, Mariage, 1577, Agrippa, Woman Kynde, 1605, in 1 vol., £21 10s. 3806, Tracts on Mary Toft, in 1 vol., £2 5s. 3855, Upcott's English Topography, L.P.,



3 vols., 1818, £8. 3896, Suckling's Suffolk, 2 vols., 1846, £7 17s. 6d. (Quaritch). 3913, Thoroton's Nottinghamshire, 3 vols., 1797, £8 5s. (Quaritch). 3918, Tindal's Essex, £4 5s. 3730, Turner's Southern Coast, 1826, £7 17s. 6d. 3931, Turner's Picturesque Views in E and W., 2 vols., 1838, 10 guineas. 3960, Walpole's Description of Strawberry Hill, 1784, £22. 3966, Warner's Hampshire, 6 vols. in 3, 1795, £13 (Beet). 3975, Watson's Halifax, 1775, £5. 3976, Watson's Earls of Warren and Surrey, 2 vols., 1782, £4 12s. 6d. 3978, Tempest's Cries of London, £4 17s. 3979, Thame School, fine copy, 54 leaves, 1575, £26 10s. (Quaritch). 3980, Thoresby's Leedes, 1715, £4 18s. 3981, Thoroton's Nottinghamshire, 1677, £14 10s. 3982, Thorpe's Registrum Roffense, 1769, £2. 3983, Thorpe's Costumeale Roffense, 1788, £20 5s. 3984, Todd's College of Bonhommes at Ashbridge, 1823, £1 16s. 3990, Vertue's Historical Prints and Views. 1766, £5 10s. 3991, Vetusta Monumenta, 6 vols., 1747-1842, £13 5s. 4005, Ware's (Sir J.) Works, 3 vols. in 2, 1739-45-46, £7 15s. 4007, Warne's Ancient Dorset, 1872, £3.

THIRTEENTH DAY'S SALE.—Lot 4025, Walpole's Anecdotes, by Dallaway, L.P., 5 vols., morocco extra, 1828, £15 (Sotheran). 4031, Walton and Cotton's Angler, by Nicolas, India Proofs, 2 vols., 1836, £11 15s. 4037, Ned Ward's Grand Rebellion, 3 vols., 1713, £4 6s. 4077, Westminster Drollery, 1671, £6 15s. 4264, Wood's University of Oxford, by Gutch, 5 vols. in 4, 1786-96, £13 (Ellis). 4265, Wood's Athenæ Oxonienses, by Bliss, 5 vols., 1813-20, £15 10s. (Ellis). 4269, Woodward, Wilks and Lockhart's Hampshire, 3 vols., £3 5s. 4270, Woodward's Eccentric Excursions, 1796-98, £7 15s. 4286, Yorke's Royal Tribes of Wales, additional plates, 1799, £9 15s. 4289, Wheatley's Trades of London, 1793-97, £16. 4290, Whitaker's Loidis and Elmete, 1816, Thoresby, Leeds, £21 10s. 4291, 92, Whitaker's Craven, L.P., 1812, Whitaker's Whalley, Clitheroe and Cartmel, L.P., 1818, £29 (Walford). 4293, Whitaker's Richmondshire, L.P., 2 vols., 1823, £45 10s. (Walford). 4300, Wilkinson's Londina Illustrata, L.P., 2 vols., 1819-25, £9 15s. 4314, Wren's Parentalia, 1750, £8 10s. 4315, Wright's Rutlandshire, L.P., 1684-87, £6. 4317, Yeates and Collins' Views of Longford, £3 13s. 6d. 4318, Yorke's Union of Honour, 1640-41, £3.

### THE GURNEY SALE.



ESSRS. Sotheby, Wilkinson, and Hodge, sold the valuable antiquarian library of the late Mr. Daniel Gurney, F.S.A., of North Runcton Hall, Norfolk, on Thursday, 1st December, and three following days. There were two copies of Mr. Gurney's "House of Gournay" in the sale (lots 583, 584). In this book the author traced back his pedigree

to the noble family of Gournay, and his work was known popularly among his friends as "The Apocryphal Chronicle of Dan."—The following is a list of the prices realised for the chief lots. The total amount of the four days' sale was £1687 2s.

Mr. Hunt, whose name occurs frequently as a purchaser, is a bookseller of Norwich, who is believed to have held commissions from certain members of the family of Gurney.

Lot 20, Anderson's House of Vvery, 1742, £11 5s. (Hunt). 27, Apuleius, Cupid and Psyche (in verse by H. Gurney), printed on vellum, 1844, £5 (Christie Miller). 74, Blomefield and Parkin's Norfolk, 11 vols., 1805-10, and Chadwick's Index, 1862, £14 (Hunt). 203, Collectanea Topog. et Geneal., 8 vols., 1834-43, £5 15s. (Reeves & Turney). 248, Billings' Antiquities of Scotland, 4 vols., 1845-52, £9 12s. (Row-sell). 254, Stemmata Botevilliana, 1858, £3 15s. 257, Britton's Architectural Antiquities, 5 guineas (Quaritch). 284, Ducange, Glossarium, 7 vols., 1840-50, £13 5s. (Quaritch). 292, Fenn's Paston Letters, 5 vols. in 4, 1787-1823, £3 (Row-sell). 297, Anselme de Sainte Marie, Histoire de la Maison Royale de France, 9 vols., 1726-33, 13 guineas (Quaritch). 299, Ashby's Remarks on Blomefield's Norfolk MS., 1776-7, £9 2s. 6d. (Quaritch). 300, Atkyns' Gloucestershire, 1768, £15 10s. (Quaritch). 307, Bouquet, Recueil des Historiens des Gaules, 22 vols., 1738-1865, £41 (Quaritch). 311, Brequigny et Mouchet, Table des Diplomes, 4 vols., 1769-1836, 5 guineas (Toovey). 321, Camden's Britannia, by Gough, 3 vols., 1789. 337, Cotman's Architectural Remains, 2 vols., 1838, 6 guineas (Hunt). 341, Denham and Lewknor Monuments, drawings, £10 (Hunt). 342, Douglas, Peerage of Scotland, £5 (Stibbs). 370, Dibdin's Bibliographical Tour, L.P., illustrated, 3 vols., 1821, £29 (Bright). 491, Gurney and Fisher, Birds in Norfolk, 1846, 4 guineas (Hunt). 533, Leland's Itinerary, by Hearne, L.P., 9 vols. in 5, 1769-70, £9 10s. (Ellis). 553, Hook's Archbishops of Canterbury, 12 vols., 1860-76, £6 10s. (Bain). 571, Gardner's Dunwich (with additions), 1754, £4 (Gurney). 583, Gurney's House of Gournay, 4 parts and Supplement, 1848-58, £18 (Quaritch). 584, Another copy, £15 10s. (Sotheran). 595, Heures à l'usage de Chartres, 1512, on vellum, with miniatures, £10 15s. (Sabin). 597, Holinshed's Chronicles, 6 vols., 1807-8, 7 guineas (Stibbs). 602, Horsfield's Sussex, L.P., 2 vols., 1835, 5 guineas (Hunt). 627, Drummond's Noble British Families, 2 vols., 1846, £12. 629, Dugdale's Baronage of England, 3 vols. in 2, 1675-76, £6 7s. 6d. (Smith). 632, Dugdale's History of Embanking, 1772, £13 (Hunt). 633, Dugdale's Monasticon, 6 vols. in 8, 1817-18, £30 (Bain). 637, Edwards, Norfolk Portraits, Proofs, 1840-45, £6 15s. (Hunt). 645, Galerie du Palais Royal, 2 vols. (title pages and one plate wanting), 1786, £6 (Hunt). 647, Histoire des anciens Seigneurs de Gournay, MS. circa 1750, £5 (Hunt). 654, Houbraken and Vertue's Heads, 2 vols. in 1, 1747-52, £8 (Quaritch). 655, Howard's Howard

Family, 1834, £22 (G. Wilson). 661, La Roque, Hist. de la Maison de Harcourt, 4 vols., 1662, £14 5s. (Quaritch). 805, Mémoires de la Société des Antiquaires de la Normandie, 25 vols., 1825-69, £8 5s. (Quaritch). 830, Neale's Seats of Noblemen and Gentlemen, 11 vols., 1818-29, £6 10s. (Hunt). 849, Norfolk Archaeology, 5 vols., 1847-59, £5 15s. (Birch). 912, Loddiges, Botanical Cabinet, 20 vols., 1818-33, £19 (Bain). 915, Lysons, Magna Britannia, 6 vols., 1806-22, £7 5s. (Sotheran). 949, Norfolk Sheriffs, 1843, £4 10s. (Quaritch). 950, Another copy, £3 16s. 951, Norfolk Tracts, in 1 vol., £12 15s. (Hunt). 966, Pennant's London, 1805, illustrated and interleaved, 3 vols., 10 guineas (Quaritch). 978, Montfaucon, Monumens de la Monarchie Française, 5 vols., 1729-33, £13 (Nattali). 979, Morant's Essex, L.P., 2 vols., 1768, £32 10s. (Toovey). 984, Norfolk Pedigrees, Autograph MS. of Sir John Fenn, £6 10s. (Quaritch). 986, Norfolk Scrap Book, £6 10s. (Hunt). 987, Gaudy Family Papers, numbering 3276, bound in 17 vols., folio, 1560-1750, £200 (Hunt), once in the possession of Thomas Thorpe, who marked the collection £200. 992, Piranesi, Vedute di Roma, £10 5s. (Sotheran). 1222, Wilkinson's Ancient Egyptians, 6 vols., 1837-41, £5. 1284, Suckling's Suffolk, 2 vols., 1846-48, £5 12s. 6d. (Jarrold). 1291, One hundred Sketches by Mrs. Dawson Turner and Miss Elizabeth Turner, 10 guineas (Hunt). 1297, Warner's Hampshire, 6 vols. in 5, 1795, £8 17s. 6d. (Sotheran). 1305, Wood's Colleges of Oxford, 1786, University, 3 vols., 1792-96, Appendix, 1790, £9 5s. (Toovey). 1306, Wood's Athenæ, by Bliss, 4 vols., 1813, £14 15s. (Walford). 1314, Roberts' Egypt and Nubia, by Brockedon, 3 vols., Subscriber's copy, 1846-49, £29 10s. (Quaritch). 1339, One hundred and seven Drawings of Turkish Costumes, 1573, £26 10s. (Graham). 1340, Miss E. and Miss M. A. Turner, One hundred and forty-five Drawings in Normandy, 1822, £31 (Hunt). 1351, Heraldic Drawings of Arms on Roof of St. Nicholas' Church, Yarmouth, £7 15s.

## REVIEWS.

*Catalogue of the London Library—Supplemental Volume, 1875-80.* By ROBERT HARRISON. Librarian. 1881.

So many men of letters are interested in the contents of the London Library that this supplement to the large Catalogue of 1875 cannot be too widely made known. It is compiled on the plan adopted in forming its precursor. The titles are alphabetically arranged under authors, or in the case of anonymous works under the most significant word in the title. At the end of the volume these names and first words are found grouped together under subject headings, and form an alphabetical Index of Subjects. A supplemental volume of 220 pages of catalogue and index covering six years, gives proof, if any were needed, of the active supply of the best literature that is always going on at the London Library, and we congratulate the governing body on the spirit they have displayed

in issuing this volume for the benefit of the Members of the Library and of the public.

*Reprint of The Popish Kingdome, or Reigne of Antichrist, written in Latin verse.* By THOMAS NAOGEORGUS, and Englished by Barnabe Googe, 1570. Edited, with brief memoir of his life, by Robert Charles Hope, St. Peter's College, Cambridge. Imprinted at the Chiswick Press, London, by Charles Whittingham & Co., for the Editor, A.D. 1880, and sold by William Satchell and Co. Sm. 4to, pp. xviii., 5 leaves (unnumbered), ll. 60, pp. 61-74.

This book is well known by name, but little known to sight. It is known by name chiefly on account of the large use made of it in Brand's *Popular Antiquities*, and it is little known by sight because there is only one perfect copy in England. It is therefore just the kind of book that deserves to be reprinted; and Mr. Hope has reproduced it in a very elegant form. The real name of Naogeorgus was Thomas Kirchmeyer, but according to the fashion of his day he masqueraded on the title-page of his books with the cacophonous name of Naogeorgus. Barnabe Googe, one of the minor poets of Elizabeth's reign, was a cousin and retainer to Sir William Cecil. He was born at Alvingham, Lincolnshire, in the year 1540, and at the age of twenty published a translation of the first three books of the *Zodiac of Life*, from the Latin of Palingenius, an Italian poet, whose vernacular name was Pietro Angelo Manzoli. A second edition of this appeared in 1561, and several editions subsequently. In 1563 appeared Googe's *Eclogs, Epytaphes, and Sonettes*, the printing of which was commenced without his knowledge by his friend Blunderston. In 1564 or 1565, after a long courtship, he married Mary Darrell, a young lady of good family, whose father at first threw some obstacles in the way of the match. Googe produced in 1577 a translation of the *Four Books of Husbandrie* "collected by Conradus Heresbachius," a second edition of which appeared in 1578, a third in 1586, and the last in 1594. In 1579 he published a translation from the Spanish of *The Proverbs of Inca Lopez de Mendoza, Marquis of Santillana*. He appears to have caught the taste of his times, for most of his translations passed, as we have seen, through several editions. Googe died in the year 1594, leaving behind him a wife and eight children; one of these, Barnabe, was Master of Magdalene College, Cambridge. The poem of the *Popish Kingdome* is in long lines, that do not look very interesting, but when one makes up one's mind to plunge into the midst of it there is much to reward the effort. The modern reader will be grateful to Mr. Hope for his useful side-notes, which make the book clearer and more useful. Useful little facts will be found throughout, but the fourth book is the most generally interesting. Here are gathered together the instances of popular superstitions under the various church festivals and fasts, and all these relics of ancient beliefs are attributed to the Roman Catholic Church. The opening of this fourth book will give a good idea of the spirit of the book,—

"As papistes doe beleve and teach the vaynest things that bee,  
So with their doctrine & their fayth, their life doth iump agreee.

Their feasts & all their holidayes they kepe throughout the  
 year  
 Are full of vile idolatrie, and heathenlike appeare :  
 Whereby though they do nothing teach, but should their  
 doctrine hide,  
 (Which yet in volumes more than one, may openly be spide,)  
 Thou easily mayst knowe whether true catholikes they bee,  
 And onely trust in Christ, and keepe th' assured verities."

*Who was Scotland's first Printer? and compendious  
 and breue Tractate in commendation of Androw  
 Myllar.* Compylit be ROBERT DICKSON, F.S.A.  
 Scot. (London: Trübner & Co., 1881.) 12mo,  
 frontispiece of Myllar's trade-mark, pp. 24.

This is a very small book, but we most of us know that the importance of a book is not altogether governed by its size. We have here an interesting bibliographical discovery very clearly described. Walter Chepman has enjoyed the chief share of the credit attached to the introduction of printing into Scotland. The earliest dated piece in a small quarto volume of tracts in the Advocates' Library has the following colophon: "Heir endis they maying and disport of Chaucer Impritit in the south gait of Edinburgh be Walter Chepman and Androw Myllar, the fourth day of Apile the yhere of God MCCCC and viii. yheris." The discovery of this imprint drew attention to the subject, and George Chalmers anxiously searched for further information, which was found by William Robertson at the General Register Office, in the form of a Patent or Privilege granted by James IV. in 1507 to his "lovitis servitouris Walter Chepman and Andro Myllar, burgessis of our burgh of Edinburgh." Chepman was a man of wealth, but he appears to have been ignorant of the details of printing, Myllar being the practical printer. Until a few years ago nothing was known of Myllar's antecedents, but in 1869 Mons. Claudin found Myllar's device on a liturgical work dated 1506, which was at once recognized by the late David Laing. Again in 1878 Mons. Claudin made another discovery, which was that Myllar had printed a book in 1505. There is reason to believe that Myllar learned his trade at Rouen before he returned to Edinburgh to enter into partnership with Chepman, and Mr. Dickson surmises that he brought over Chepman's device with him, as it bears evident marks of French design. The conclusion of the whole matter is that Chepman "encouraged the art, like many generous spirits in the early days of printing, but nevertheless he was not a printer. He has no claim to be regarded as the 'Scottish Caxton,' and no title to be ranked among the grand old masters of typography. Androw Myllar, however, stands in a different light, and we unhesitatingly proclaim him Scotland's first printer." In this review we have briefly stated the main argument, and those who wish to see the point fully argued must go to this most interesting tract, which is prettily printed by Messrs. Blades, East, and Blades.

*The Cambridge University General Almanack and Register for 1882.* Cambridge (J. Palmer).

This well-known annual does not need any praise from us, as its merits are widely acknowledged. We may, however, call particular attention to the valuable obituary of Cambridge men for the year October 1880 to October 1881, which contains about 230 names.

*Catalogue of Manuscripts, Miniatures, and Drawings, and of books relating to them.* Bernard Quaritch, London, 1880.

*Catalogue of Works on Natural History, Physics, Mathematics and other Sciences.* Bernard Quaritch, London, 1881.

Mr. Quaritch's *Catalogue of Manuscripts* is a truly remarkable production. The various articles, which are of the greatest interest, are fully described. They are arranged in chronological order, and extend from the ninth to the sixteenth century. We had the curiosity to discover the aggregate value of these magnificent objects, and we found that the prices of 112 articles (including manuscripts and drawings Sec. 17-19) amounted to £13,909. It would be impossible in the space at our disposal to give any adequate idea of the contents of this catalogue, but we may mention a few of the articles. Here are a MS. on vellum of the *Roman de la Rose*, and the *Testament de Jean de Meung*, with seventy miniatures; a MS. on vellum of Wycliffe's English Testament (Codex S of Sir Frederick Madden's edition); Gower's *Confessio Amantis* (on vellum); a magnificent vellum MS. of Lydgate's *Boke of the Sege of Troy*, illuminated with seventy large miniatures. There are also some interesting autographs of celebrated men in this catalogue, including Mrs. Moxon's (Emma Isola) album, autographs of Burns, and a copy of *Shenstone's Works*, with Lord Byron's autograph and notes when at Trinity College in 1807. Byron wrote, "When a youngster I read Shenstone's poems with eagerness and delight. Their simplicity rendered them intelligible to my youthful capacity, and their beauty engaged my admiration. The talent, the energies, and the social character of Shenstone have never, I think, been fully scrutinized nor faithfully appreciated." The note ends thus: "As to Shenstone's powers as a poet, I agree with Johnson that the *Schoolmistress* is the most pleasing of his productions, and I think it quite sufficient to entitle him to a conspicuous niche in the Pantheon of the British Muses. Could Johnson himself have written it half so well? Could Burns have done it better?"

The *Catalogue of Scientific Books* contains the ornithological libraries of Sir William Jardine and John Gould, besides a large number of the best books on the subjects included. It is admirably classified and arranged, and has a useful alphabetical index.

## NOTES AND NEWS.

AN eight-day sale took place at Brussels from the 19th to the 26th of November. The great part of the books had belonged to the late Dr. E. Mahaux, Professor of Medicine at the University of Brussels.

A CURIOUS collection of autographs and drawings, which had belonged to Alfred de Musset and his brother Paul, was sold in Paris on December 1st.

A RARE pamphlet, entitled *An Essay on Summer Entertainments in the Neighbourhood of London*, 1750, which had been illustrated with 178 curious engravings, was sold at the Comerford sale. Amongst the rarest of these illustrations may be mentioned a full-length portrait of Miss Chudleigh, afterwards Duchess of Kingston, as she appeared at the Jubilee Ball at Ranelagh, Dean Swift at Ranelagh, portrait of Mrs. Cole the procuress, plate of the Mohock Club, and views of the various London gardens, etc.

THE *National Zeitung* informs us that at the Chinese Embassy in Berlin the translation of German military works into Chinese is being carried on busily. A. von Bonin's work on Fortifications is complete and ready for the press, and Campe on Company Formation is half finished.

HITHERTO the French press-legislation has been but a confused mass of laws of various periods and origins, which pressed heavily on all connected with printing or publishing. The decree of September 10th, 1870, of the Government of National Defence, proclaimed the principle of liberty to enter these trades, but some irksome formalities still remained. These have now been done away with by the new Press Law of July 29th, 1881, which annuls all previous legislation on the subject. This new law recognises very few offences, and the only crimes retained are Provocation to crime, Seditious cries or songs, Provocation to soldiers to turn them from their duty. Attacks on the President, Publication of false news to trouble the public peace, Outrages to morals, Defamation, and Offences against chiefs of the state or foreign diplomatic agents.

✓ MM. FREDERICK MULLER AND CO., of Amsterdam, have just issued an important catalogue of works on the East Indies. Half the catalogue is devoted to books relating to the Dutch possessions. There are 3480 entries in this volume of 238 pages. The same booksellers issued a short time back a catalogue of books relating to North and South America.

✓ THE first volume of the long-expected *Dictionary of the Anonymous and Pseudonymous Literature of Great Britain*, by the late Mr. Samuel Halkett and the late Rev. John Laing, has just been published by Mr. Paterson of Edinburgh. The work is being seen through the press by Miss Laing, the daughter of Mr. Laing. We shall hope to have an article on this very important book in our next number.

✓ MR. JAMES BRITTEN, F.L.S., proposes to publish a general index to the *Journal of Botany* up to the twentieth volume, which will be completed at the close of 1882. The expense of printing such an index will be considerable, and Mr. Britten is therefore anxious to obtain subscribers' names. There can be no doubt of the great utility of the work, and we wish it success. The subscription is six shillings for each copy, and Mr. Britten's address is 3, Gumley Row, Isleworth.

IT is noted in *Trübner's Literary Record* that all the reports of American Libraries show a falling off in the circulation of books. This falling off is explained in the *New York Nation* on the theory that business was so brisk that people had not time to

read; and further, that they were occupied by the Presidential election and the literature connected with it.

A CORRESPONDENT (Mr. James G. Clarke, of Hodnet) referring to the note in our last number (p. 32) on *Peter's Letters to his Kinsfolk*, asks whether there was any connection between this work and *Paul's Letters to his Kinsfolk*. We may add, for the information of those who are not already acquainted with the fact, that *Peter's Letters* were written by John Gibson Lockhart, when a very young man, and that he is supposed to have had the assistance of Professor John Wilson. *Paul's Letters* were written by Sir Walter Scott, the first edition being published in 1815, and a fourth in 1819. At least 9000 copies of these editions are said to have been issued. Several editions were published subsequently. There can therefore be no doubt that Lockhart, in 1819, imitated the title of the distinguished man who, in the following year, was to be his father-in-law.

AN interesting letter in *Gloucestershire Notes and Queries* draws attention to the connection of a very attractive historical character with Lord Beaconsfield's *Endymion*. Endymion Porter was the ancestor of George Smythe, afterwards seventh Viscount Strangford; and the name of Endymion was also borne by the third Viscount Strangford. Lord Beaconsfield made the hero of his novel say that his name was borne by Endymion Cary in the time of Charles I., and Charles I.'s well-known follower is here evidently alluded to.

AN Exhibition of Heraldry, Seals and Genealogical Records is to be held at Berlin from the 1st April to 31st May, 1882. Objects of bibliographical interest will hold a prominent place in this Exhibition. Division I. is devoted to heraldry, seals, and genealogy in relation to science and history. In this division Group A will contain heraldic manuscripts, heraldic books illustrated, books of genealogy, and old and new heraldic literature generally; Group B will contain manuscripts and printed books on seals, and Group C genealogical MSS. and printed books. Division II. is devoted to the application of heraldry, seals, and genealogy, to art and art industries. Group G of this division will contain leather bindings; Group I trade-marks of early printers, book-labels (*ex libris*), water-marked paper, etc.; and Group K woodcut portraits, copper plate engravings and drawings. Mr. Wyon, Medallist and Chief Engraver of Her Majesty's Seals (287, Regent Street, London, W.), is the Delegate for England. All applications for space must be sent in not later than 31st December, 1881.

THE index to the catalogue of the Manchester Free Library has been completed by the librarian, Mr. Charles W. Sutton, and is said by the editor of the *Palatine Note-Book* to form a royal octavo volume of about 600 pages. The entries are printed in double columns, and there are 200 on each page, so that the total number of entries is 120,000.

THE December number of the *Annales du Bibliophile Belge* contains "Supplément aux Almanachs Belges,"

"Histoire du Théâtre Français en Belgique," and some notes on Musical Bibliography. A curious collection of popular songs of the seventeenth century is here described.

THE *Bulletin* of the Boston Public Library for April contains bibliographical articles on Russia and Nihilism, Thomas Carlyle, William Blake, and the theatre of the Greeks.

THE editor of *The Gardener's Chronicle*, in a friendly notice of our first number, makes a useful suggestion, and we hope our readers will help us in carrying it out. He suggests that we should give notes concerning collections of books on special subjects, and adds: "Some of our readers may remember the splendid collection of old horticultural works got together by M. Krelage of Haarlem, and which formed, to our thinking, the most important feature of the last Botanical Congress at Amsterdam. A catalogue raisonné of that collection would be of extreme interest to lovers of engravings, books and bindings, as well as to horticulturists."

THE Rev. Beaver H. Blacker has in preparation a Gloucestershire Bibliography which will embrace all books etc., relative to the county (including Bristol). This will appear in the *Gloucestershire Notes and Queries*.

MR. GOMME is preparing a *Bibliography of Folk-Lore* for the Folk-Lore Society. It will be arranged alphabetically under authors' names, and an exhaustive index of subjects compiled for the whole. Mr. Gomme proposes to publish portions of the Bibliography, as it progresses in the *Folk Lore Record*, and letters A and B are nearly ready for this purpose.

ADMIRERS of the *Natural History of Selborne* will be sorry to hear that Gilbert White's house, which was so scrupulously preserved by its late owner, Thomas Bell, F.R.S., is now being rebuilt by its recent purchaser, a member of a county family in the neighbourhood. Mr. Tate, of Woking, in a letter to *Notes and Queries*, informs intending pilgrims to Selborne—of whom there have been scores every year—that the principal object of interest in the place is no more.

THE prices now paid for scarce editions of modern books is remarkable. A copy of the *Poems by Two Brothers* (Tennyson) was lately sold for ten guineas. This was published in 1827. A copy of Tennyson's poems issued in 1833 is valued £14, and an edition of two volumes, published by Moxon in 1842, at six guineas.

THE so-called *Codex Cumanicus* has now been edited by and published under the auspices of Count Géza Kuun, of the Hungarian Academy. This book dates back to the year 1303, having lain for centuries neglected and all but unknown in the Library of the Republic of Venice, in a chamber abutting upon a stable near to the Church of St. Mark's. It is said to be the only source of all that is known about the language of the ancient Cumanians, a Tatar nation which centuries ago played a most important part in the history of Eastern and South-Eastern Europe,

finally becoming merged in the Russian, Magyar, and Bulgarian nations. It has been imagined that the Cumanian language was a tongue distinct in itself, although nearly allied to the Turkish, every vestige of which had disappeared. The sudden reappearance, therefore, of a volume of such importance as the *Codex Cumanicus* has created no little sensation, as it is said not only to contain a grammar of the long-lost language written in Latin, Cumanian, and Persian, but a very complete and comprehensive vocabulary, and a German-Cumanian glossary. The original work is due to the labours of some Genoese monks who were sent to Christianize the barbarians of Eastern Europe, little imagining, perhaps, that they were labouring as much in the interests of science as in the interests of religion itself.

THE second volume of the *Transactions* of the Florence Congress of Orientalists (*Atti del iv. Congresso internazionale degli orientalisti*, v. ii. pp. 179-219) contains a bibliography of the 21 works published at Goa by the Portuguese missionaries during the sixteenth and seventeenth centuries. The author, Dr. J. Gerson da Cunha, prefaces the bibliography with a brief sketch of the history of the Portuguese press at Goa, and gives a detailed account of the more important books.



## CORRESPONDENCE.

### A RELIC OF MONTAIGNE.

A COPY of the first edition of *Montaigne's Essays* (2 vols., 1580) has recently come into the hands of M. Emile Lalanne, a learned gentleman of Bordeaux, who has found in it a large number of MS. notes identical with the corrections carried out in the second edition (1582). From an examination of the handwriting, and from other significant circumstances, it would appear almost certain that these are the actual alterations made for the press by Montaigne himself, who was at the time mayor of Bordeaux. M. Lalanne has generously offered to present the book to the public library of that town.

I send the above interesting note, which appears in this week's *Academy*, hoping that the BIBLIOGRAPHER will devote a column to the fortunes of famous books.

CHARLES ELKIN MATHEWS.

7, Hamilton Road, N.

### QUALIFICATIONS OF A BIBLIOGRAPHER.

MR. EDITOR,—Having just had my first turn at Bibliography—Bibliography on my own plan, without reference to my predecessors' lines—I have come to the conclusion that no one ought to be a Bibliographer unless he is competent to give an opinion on the works he catalogues, or at any rate to judge whether the statement he quotes as to the contents and value of each volume, is a trustworthy statement or not.

I began my *Browning Bibliography* with the notion

that a Bibliographer's whole duty was with the surface contents of a book, and had nothing to do with the spirit of it; that he had to set down its title, date, size, contents, the several poems (say) that it contained, their length, measure, metre, and first lines; the chief changes made in each successive edition; and, if possible, the circumstances out of which each sprang. And these particulars I gave, so far as I could, in my *Browning Bibliography*. But on looking back at my work now, I am profoundly dissatisfied with the outsidiness of it. In but a few instances, like *Hervé Riel*, *The Inn Album*, *Rabbi ben Ezra*, *Prospice*, did I get to the heart of the poem I was dealing with, or give the reader the help that he was entitled to require of a Bibliographer.

I should like to draw a sharp line between Cataloguers and Bibliographers, to shunt into the first class all mere listers of books and opinions *variorum*, and to confine the second class of Bibliographers to those men who have completely, or at least fairly, mastered the contents and subjects of the books with which they deal, and who both can and do describe the insides of their books as well as the outsides. In short, I would require a Bibliographer to be, as well, a high-class critic, with a power of condensed and pithy expression: to have much and good to say, and to be short and sharp in saying it.

That many of these angelic beings may be found to raise the fame of your new venture, Sir, to the skies, is the earnest wish of your old fellow-worker,

F. J. FURNIVALL.

[The distinction between a Catalogue and a Bibliography is a clear one, but it does not follow that a cataloguer who considers it his duty to make a working list of books may not be capable of also compiling a scientific bibliography if it should be required of him.—ED.]

#### FRANK HAMMOND (I. 31).

WE have been favoured with the following communication from Miss Hammond, which consists of particulars given by Mr. Hammond of St. Albans Court from his family papers.

"The notice in my Family Record Book of Col. Francis Hammond is as follows:—

'Col. Francis Hammond, son of Edward Hammond and Catharine Shelley, a Roman Catholic, born 1584. In the years 1617-18 accompanied Sir Walter Raleigh on his expedition to Guinea, and is mentioned honourably in the letter published by him with his life and trial, 1618. In the year 1640 Col. Francis' name appears on the list of full colonels, who served under the Earl of Northumberland in the second Scottish expedition. He also served in the German army during the Thirty Years' War, and fought fourteen single-handed combats. When his days of active service were over, Col. Francis returned to St. Albans Court, where he spent the remainder of his days in the family of his brother, Sir William Hammond, and died there a Papist. He built the kitchen and little parlour of St. Albans Court (See Brydges' Topographer and Hammond MSS.). Col. Francis Hammond commanded the forlorn hope at Edge Hill. See Saunders' History, c. i., p. 544.'

"Several points here coincide with the printed extract which you sent—viz., *one* (at least) diplomatic mission, and his serving in the Scotch expedition. On the other hand, he is specially said to have died at St. Albans, and not, as the extract states, from wounds received at the battle of Worcester.

"I always fancy there is some confusion in the MS. accounts of the three brothers—John, Francis, and Robert Hammond. Both John and Robert are stated to have been slain in Ireland by Cromwell: Robert certainly was treacherously put to death by him, but it seems unlikely that both were killed by him. Also Robert raised a regiment of 1000 men at his own costs (see Carter's Tract, p. 66, K. I.). Francis in this extract is said to have 'raised a troop of horse at his own charge.' If Francis Hammond was a *colonel* in the army against Scotland in 1640, he could not have been an *ensign* in Fagg's regiment in 1660. So the *ensign*, I conclude, was the son, who writes the narrative. Col. Francis, however, does not appear to have been married—at any rate no mention of his wife occurs in any of the Hammond MSS. According to my MS., both Robert and Francis are said to have served under the Earl of Northumberland in the Scotch expedition, 1640."

#### USELESS BOOKS (I. 30).

WITH limited accommodation, moderate means, and a sad weakness for buying, I would be glad to see proposed lists of "useless books." My collection of over two thousand volumes fills my shelves and all available space in my book-room. I have with many misgivings made a selection of victims for the "hammer." I cannot go further without fresh "light and leading." What is to be done with the new favourites? If the BIBLIOGRAPHER will point out the incorrect, the badly edited, and the superseded works in the various departments of literature, it will help many a perplexed lover of books.

ALEX. SOUTER.

#### THE ALDINE PRESS.

I HAVE seen it stated in an account of the Aldine Press that (presumably owing to political troubles) no works were issued from it between the years 1510 and 1515. Now I recently picked up a copy of *Cæsar's Commentaries*, dated Nov. 1513, which seems a flat contradiction of that statement. My copy contains a coloured map and five or six woodcuts. The Aldine edition mentioned in the Sunderland catalogue is dated 1519, and the collation of this agrees with mine with the exception that mine has eighteen instead of sixteen preliminary leaves. I have no doubt this can easily be accounted for, but a line from you would be much esteemed.

J. B. CALDECOTT.

WE have received several reports of libraries, and booksellers' catalogues, which will be noticed in our next number.

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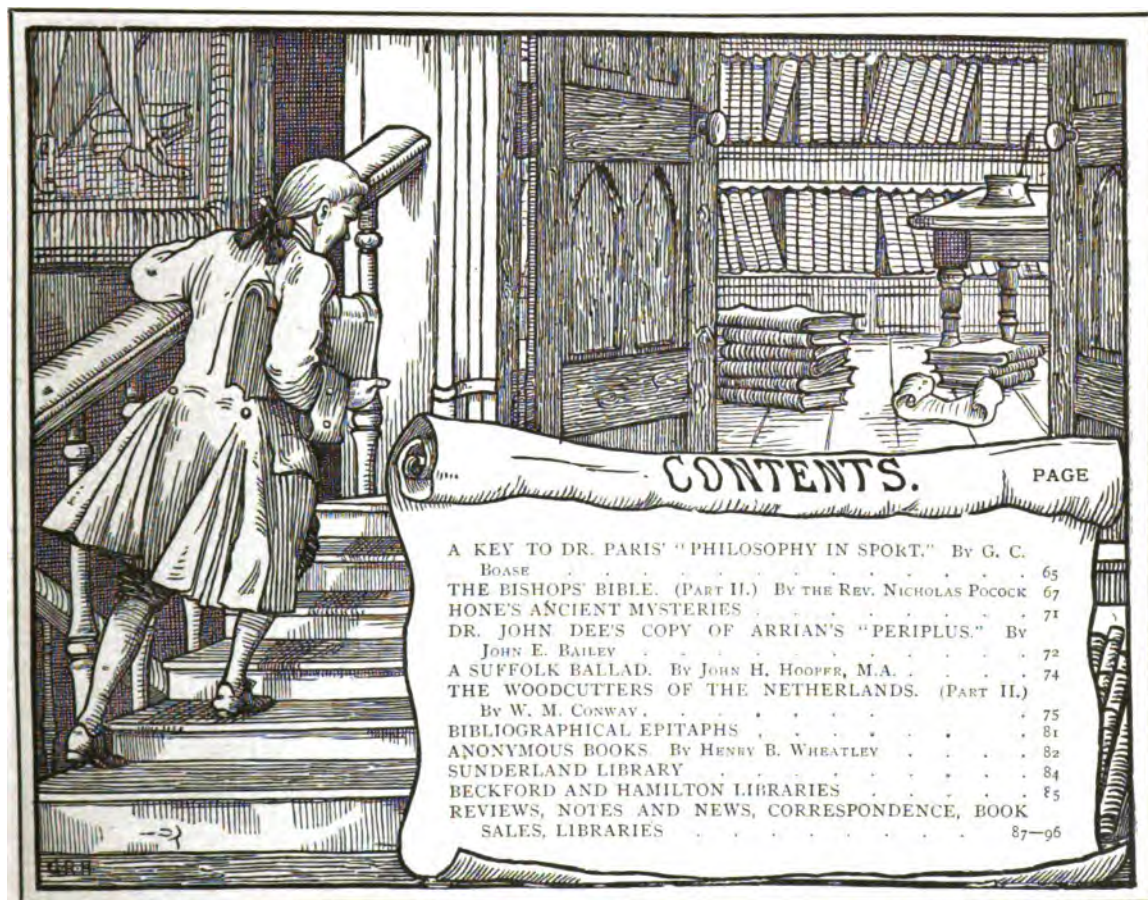


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FEBRUARY, 1882.



A KEY TO DR. PARIS' "PHILOSOPHY  
IN SPORT."

**I**N 1827 there appeared a work in three small duodecimo volumes, without any author's name, entitled "*Philosophy in Sport made Science in Earnest, being an attempt to illustrate the first principles of natural philosophy, by the aid of popular toys and sports.* London, printed for Longman, Rees & Co." On the publication of the ninth edition, in 1861, and not till then, the author's name was placed on the title page, and it was revealed to the general public that John Ayrton Paris, M.D., was the author. There was, however, a locality where from the very first the author's name had been no secret; that place was Penzance, in Cornwall, where the perusal of the work immediately convinced the readers that many of the characters under thin disguises were caricatures of townsmen, and that no one but Dr. Paris was sufficiently intimate with the town and neighbourhood, and at the same time possessed of the scientific knowledge, to have written the book.

The story, if story it can be called, is of the simplest kind. Mr. and Mrs. Seymour, with their children Tom, Louisa, Fanny, Rosa and John, reside at Overton Lodge, where during Master Tom's holidays his father provides him with a new amusement by illustrating the philosophy of toys and games. Nearly the whole of the work is devoted to these illustrations, which, on the plan recommended by Mrs. Marcet, combined instruction with amusement and philosophy with sport. The  
Vol. I.—No. III.

other characters play but secondary parts. They are the Rev. Peter Twaddleton, the vicar of the parish; Jerry Styles, his clerk; Dr. Doseall; Will Snaffle, his factotum; two maiden ladies, Miss Kitty Ryland and Miss Margery Noodleton; while a Major Snapwell is introduced apparently for the sole reason that the marriage of his nephew Henry Beacham with Miss Villers may form a conclusion to the book.

A few words about Dr. Paris are now necessary, to show his connection with Cornwall and the opportunities he had of acquiring an acquaintance with the persons whom he caricatured.

John Ayrton Paris, born at Cambridge in 1785, was educated at Caius College, and took his M.D. degree in 1813, immediately after which he proceeded to Penzance and practised his profession there from that time to 1817. During his four years' residence he was hospitably received by the residents in Penzance and its neighbourhood; he aided in the foundation of the Royal Cornwall Geological Society, and departed in good friendship with all his acquaintances. He seems to have gone out of his way to ridicule his old friends; as the story of *Philosophy in Sport* being simply a peg on which to hang his antiquarian and scientific knowledge, the characters were of secondary importance, and their being caricatures added no interest to the narrative, except to those few persons who were behind the scenes. Besides *Philosophy in Sport*, Dr. Paris wrote in connection with Cornwall *Notes on the soils of Cornwall and mineral manures*, 1815; *A Guide to the Mount's Bay and the Land's End*, 1816, which ran to three editions; *On the accidents which occur in mines*, 1817; *A Memoir of the Rev. William Gregor*, 1818; and *The Life of Sir Humphry Davy*, 1813. He afterwards became President of the Royal College of Physicians, and died in London 24 Dec. 1856.

Of the characters mentioned, Mr. Seymour is understood to represent Dr. Paris himself. The Rev. Peter Twaddleton is the Rev. William Tremeneheere, a member of an ancient Cornish family, and vicar of Madron-with-Morvah from 1812 to his decease in 1838. He was a very eccentric individual, and a

good sample of the easy-take-it priest, so often seen in the early part of this century. Among other stories of him, it is related that in 1816 he took for himself some very superior wine which had been presented to his church for sacramental use, and replaced it with wrecked French wine, which he had purchased for a very low price at Penzance. The Mayor and Corporation of Penzance shortly afterwards attending the church for the purpose of complying with the provisions of the Test and Corporation Acts, partook of this wine, which, owing to its natural sourness and the admixture of salt water, made them all very ill. One of Mr. Tremenheere's practical jokes was wrapping up a dead cat in a neat parcel and sending it to the Misses Stone, three prim ladies who resided at Penzance. He was a poor preacher, and but a limited number of persons attended his church; on one occasion a stranger being announced to preach, a good congregation assembled, but on the stranger attempting to enter the pulpit Mr. Tremenheere pulled him down by his robe, saying that he himself would preach, as he seldom had such a congregation, and he would take advantage of the circumstance to let them have one of his own sermons. The Rev. Michael Noel Peters at one time acted for a short period as curate for Mr. Tremenheere at Madron. He had married an heiress, and consequently was able to ride to church in his own carriage. The living of Madron-with-Morvah was worth about £1000 a year, a curate being generally kept to attend at Morvah; but Mr. Tremenheere had neglected to do this, and Morvah had been served in a very irregular manner. He now wrote to his bishop, stating that having a curate who was able to ride to church in his own carriage, he thought the bishop ought to give him another living, in order to enable him to set up his carriage also. To this his lordship replied that he had not the least intention of ever giving him another living, and that he laid his commands on him to at once appoint a permanent curate to take charge of Morvah. Nearly the last thing this eccentric individual did was to erect in the chancel of Madron church a marble tablet to his own memory with blanks left for date of decease.

Jerry Styles stands for Tobias Read, the

clerk of Madron church, a person well known in his day, as he was also the master of the Daniel Free School, where many of the youths of Penzance received their rudimentary education.

Dr. Doseall is Henry Pennick, M.D., who died at Penzance in 1834. He was a man possessing much scientific knowledge in advance of his age, and early in this century made experiments on steam ships and steam locomotives. Although a physician, he practised as a surgeon and apothecary at Penzance; and under the old system, when people would not pay for professional visits, but only for the physic provided for them, he adopted the following expedient for paying himself. When called in to a case he invariably carried several bottles of mild mixtures in his pocket. After seeing his patient he would put the bottles on the table, observing, "I will leave these and send some other draughts for the sick man to take." Of course both lots were charged in the bill. He wrote an essay on Cholera, took out several patents, and contributed to Sowerby's Botany. His factotum, who assisted him in his experiments, joined him in a patent, and manufactured his apparatus, was Will Snaffle—that is, Robert Dunkin, mathematical instrument maker, ironmonger, saddler, etc., who died at Penzance in 1831. The late Rev. Henry Pennick was much displeased at the introduction of his father's character into Dr. Paris's book, and most particularly with Mr. Twaddleton's account of the terms of an agreement between Dr. Doseall and Will Snaffle, by which it was understood that the former was to provide the purse and the latter the brains. At the time of the appearance of *Philosophy in Sport*, in 1827, the Rev. Henry Pennick was a member of the Penzance Public Library; and at the annual meeting he made a motion "that as *Philosophy in Sport* casts reflections on several persons resident in the town, it shall not be circulated to members of this library," and was highly indignant when he found no seconder nor any one to agree with him on the subject. There is a most amusing description of a steam carriage invented by the Doctor for the purpose of conveying himself to visit his patients, the waste steam from which boiled the decoctions, whilst the

wheels also worked the pestle and mortar and rolled the pills. The machine, however, exploded on its preliminary journey, and Dr. Doseall was fortunate in receiving no worse injury than a severe shaking and a fall in the mud.

The two maiden ladies, Miss Kitty Ryland and Miss Margery Noodleton, are intended for Miss Margaret Tremeneere and Miss Catherine Peyton. The latter part of the first volume contains a relation of Miss Kitty Ryland's visit to London; she having, as "A.B.," answered "Y.Z.'s" advertisement, under the impression that some gentleman was looking out for a partner for life. Her disappointment on finding that the advertisement really referred to a financial transaction is vividly depicted.

The other numerous small characters mentioned in the work are probably not caricatures, or if they be, the key to their identity is now lost. The town of Overton is intended for Penzance.

Twenty-one small woodcuts, from designs by George Cruikshank, ornament the volumes; and consequently, whenever the work is mentioned in a bookseller's catalogue, it is entered under the name of that artist.

In a bibliographical point of view the first and second editions are the only ones of any value. It appears from the preface to the second issue that the publishers had advised Dr. Paris to make certain changes in the text, but he had firmly refused to allow any alteration in the story as at first produced. Other counsel, however, must have afterwards prevailed; as in the following editions the greater part of the original story was eliminated, and its place supplied with a fresh stock of scientific facts. Some of the woodcuts were also left out. Fresh editions of this work still continue to appear, so that there can be no doubt about the popularity of *Philosophy in Sport*.

GEORGE C. BOASE.



## THE BISHOPS' BIBLE.

BY THE REV. NICHOLAS POCOCK.

### PART II.



IN order to understand the position the new revisers of Cranmer's Bible were to occupy, in avoiding such controversy as the Genevan translators had indulged in, it is worth while here to give a specimen of the arguments of the books, the headings of the pages, and the marginal notes added to the chapters of the Genevan Bible. One principal object which seems never to have been lost sight of was to insist upon sacraments being nothing more than signs and seals of grace previously given to the elect. At the very beginning of Genesis we have the doctrine of the English reformers, that children of the faithful had a right to baptism because they were already in covenant with God, illustrated by the note, "The children which are not yet borne are comprehended in God's covenant made with their fathers." That the sacrament of baptism was not in itself efficacious, but only a significant sign and seal, is shown by their always identifying the baptism of St. John with that of Christ; and this is the teaching of the Anglican divines of Elizabeth's reign. The difficulty of reconciling this view with the eighteenth and nineteenth chapters of the Acts was met in this way. When Apollos was said to have known only the baptism of John, the word baptism is explained to mean the doctrine of John; and similarly in the next chapter the manifest distinction between the two baptisms is explained away by calling the one the doctrine of John which he sealed with the sign of baptism, and the water of Christian baptism is said to be "the spirituall water where the Holy Ghost doth wash us unto newnesse of life."

As regards the other sacrament admitted by Protestants, the notes are equally explicit in separating the sign from the thing signified. They are both constantly spoken of as equivalent to the two sacraments of the Old Testament—viz., circumcision and the pass-over. Two passages will be a sufficient sample.

"Circumcision is called the Covenant because it signifieth the Covenant, and hath the promise of grace joined unto it, which phrase is common to all sacraments."

And again:

"The lamb was not the Passover, but signified it, as sacraments are not the thing itself which they do represent, but signify it."

So far as protest against the doctrine of the sacraments was concerned, the bishops of Elizabeth's time unquestionably were not at issue with the translators of the Genevan Bible. They even went so far as to adopt many of their notes, as they did also some of the text of the translation which they meant to supersede. It was otherwise, however, when they came to the proper development of this doctrine, in the Calvinistic inflexibility of grace and decrees of eternal reprobation. Though many of the bishops and others concerned in the revision had no objection to the whole theory of Calvinism, it is probable that Parker was unwilling to offend people who were not used to strong expressions by allowing such to be used in the marginal notes. Accordingly, for the most part, the more startling expressions of the Genevan translators as regards the five points, as they are called, were omitted. Again, no such antinomianism as abounds in the Genevan Bible finds its place in the Bishops' version. At Deut. vi. 18, where common sense would have found no difficulty in understanding the simple advice, "And thou shalt do that which is right and good in the sight of the Lorde," the Genevan Bible has a marginal note—"Here he condemneth all man's good intentions"; and the same maxim is repeated again and again in the course of these notes. But the Bishops do not commit themselves to any such absurdity, though many of them would have had no objection to the doctrine implied, which is elsewhere very nakedly expressed in such expressions as the following:—

"God in his election and reprobation doth not only appoint the ends but the means tending to the same."

And yet, when the same form of doctrine is expressed in a less distinct form, the Bishops' version adopts the Genevan note. Thus, when Nathan rebuked David, the marginal note in the Genevan was:

"Because David lay now drowned in sinne the loving mercie of God which suffreth not his to perish, waketh his conscience by this similitude and bringeth him to repentance." And this was adopted *totidem verbis* by the bishops.

Still, upon the whole, they adhered to their instructions, and avoided bitter notes and controversy. But notes were added very unevenly, and without any system, just according to the caprice of the individual translator. And some of the translators were both fonder of explanations than others, and also more addicted to controversy. But what is to be said of the laziness and ignorance of revisers of the text when they adopted into their margin such trumpery common places as the following?—

Gen. ii. 15.—"God liketh neither idleness nor negligence."

Gen. ix. 2.—"Let us be thankful, and modestly use God's creatures."

Such might be multiplied indefinitely as specimens of notes, which may be found either *totidem verbis*, or at least in substance, in the Genevan and Bishops' Bible. The character of the notes varies in different parts of the Bible. Those that strike us as the silliest, and most resembling the two just quoted, occur in the portions which were under the Archbishop's immediate care.

Most of them are puerile in the extreme, and many of them absolutely ridiculous. Specimens from the beginning of Genesis are the following:—

"Age dyd not make Noah the slower to obey God's wyll." Again of Sarah it is said, with reference to the passage which is rendered "Shall I give myself to lust?" that "though she judged of God's promises naturally, yet her continencie is to be praysed." And further on in the same chapter *à propos* to "Sarah should have given children sucke," we have as follows: "It is the dutie of the mother, if she may, to nurse her chylde." And with regard to Isaac's love for Rebekah, we are informed that "The chieftest part of the husband's dutie consisteth therein."

Again, in chap. xxxii. 20, Jacob's offering a present to Esau is vindicated by the aphorism, "Al geving and receaving of presents are not evyl;" and in chap. xxxvi.,



upon the mention of mules, we are told that "Man's vanitie cannot be content with God's distinction of beastes, but inventeth prodigious generations."

It is but fair to say that the absurdity of putting such notes in the margins of a Bible was very soon detected, and that they appear entire only in the folios of 1568 and 1572. Many of the more ridiculous notes were omitted in 1569, and do not appear in any of the editions published subsequently to 1572. These notes, which amount to about twenty in a chapter in Genesis, were reduced to about ten in the small edition of 1569, and many were omitted, evidently from want of room in the margin. Nevertheless these notes, with the abridgments and alterations, were transferred just as they were to the next edition published, and these continued to be the authorized notes of the Bishops' Bible till its disappearance—the last edition of it having been published in 1606, just five years before the present, which is called without much reason the Authorized Version, appeared.

The remaining books of the Pentateuch were done by Alley, bishop of Exeter; and if we may judge from his notes, his favourite doctrine was that of justification by faith, the keynote of the Lutheran heresy, and common to it with the Calvinian. This translator has a violent prejudice against the idea of merit, shown in such expressions as the following:—Deut. iv. 40: "God promiseth reward to men, not for that they deserve it, but to make them cheareful in wel doynge, and to shewe that they shal not serve Him in vayne." And again, chap. xi. 10: "God promiseth reward to them that keepe His law, not that they deserve any, but to encourage them." In other places this translator mostly adopts the Genevan notes. The same may be said of the notes on Joshua, Judges, and Ruth, by Davies, bishop of St. David's. They are taken from the Genevan, but upon the whole they avoid doctrinal statements, being either trivial explanations of the meaning of the passage, or miserably poor moral reflections.

The notes on St. Matthew are very few; and lest we should be thought to have made a partial selection, we reprint them entire as they appear in the edition of 1568. Four

or five others of an equally trivial character were added in subsequent editions.

- Matt., cap. i.—"Gospell, that is, tydynges of our salvation by Christe."  
 „ *ib.*, v. i.—"That is, the rehearsall of Christe's lineage and lyfe."  
 „ *ib.*, v. 25.—"This phrase doth not import that he knewe her afterward, as the like phrase used Matt. v., xxviii<sup>d</sup>, and Psal. cx., or that she had any mo chyl dren."  
 „ iii., v. 2.—"This worde is, after a faulte to be wyse with a mynde to amende."  
 „ iv., v. 12.—"That is, cast in prison."  
 „ vi., v. 24.—"In the Sirian tounge it signifieth money and lucre."  
 „ „ v. 34.—"That is, the present day hath enough of his own grief or affliction."  
 „ ix., v. 15.—"That is, ministers attendyng in the bride chamber."  
 „ x., v. 11.—"Shift not your lodgyng untill ye go out of the citie."  
 „ „ v. 39.—"That is, he that wyll save his life."  
 „ xi., v. 17.—"We have song mournyng songes unto you."  
 „ xii., v. 5.—"That is, do uncleane workes."  
 „ xxiii., v. 15.—"One brought from gentilitie to their religion."  
 „ „ v. 16.—"Both to God and to man for to performe it."  
 „ xxvii., v. 54.—"A capitaine of one hundred men."

Some of the notes on other parts of the Bible are not so miserably poor as these, but these afford a fair specimen of the notes on those parts which were translated by Parker himself. The extreme carelessness and slovenliness with which the whole version was got up may be illustrated from the trifling circumstance that whereas in the twenty-seventh chapter of St. Matthew the term centurion is explained as given above, no notice is taken of the word when it occurs in the eighth chapter, though the Genevan translators had been more careful and explained it at its first being mentioned. In the Epistles Parker scarcely made any additional notes, generally adopting them with very slight variations direct from the Genevan. He is, perhaps, the most obedient follower

of the instructions which were probably drawn up by himself—not to use bitter notes, or to enter upon controversy. Nevertheless some of his colleagues seem to have found themselves unable to resist the temptation to give a hit at Popery. Such, for instance, is the following note by Bullingham, bishop of Lincoln, on 2 Peter ii. 3: "That is evidently sene in the Pope and his priestes which by lies and flatteries sell men's soules, so that it is certayne that he is not the successour of Simon Peter but of Simon Magus." It is but fair, however, to Bullingham to say that the witticism is not his own, but is adopted straight from the Genevan Bible. It is remarkable also that the Revelation, which was done by Bullingham, and which the Reformers generally considered so conclusive against the Pope and the Roman system, has not been pressed into the service of abusing Rome. There are only three or four notes on it altogether, and they are all of a very harmless character.

As regards the notes to other parts of the New Testament, we may observe that the greatest offender against the rule of avoiding controversy was Cox, bishop of Ely. This man was perhaps more decided in his Calvinism than many of his compeers, who perhaps were content to leave the subject of decrees of election and reprobation alone. His portion was the Acts and the Epistle to the Romans, and here we find the *animus* of the translator, or reviser as he might more properly be called, manifesting itself in such annotations as the following.

At Acts xix. 3 we have the explanation of baptism.

"By this place John's baptisme signifieth John's doctrine which therefore is so called, for that he sealed his doctrine with the seale of baptisme in them that beleved."

And again in verse 5: "They that were baptized were not baptized with water beyng before baptized of John with water; but they were baptized with visible gyftes of the Holy Ghost, which Saint Luke declaryng howe it was, writeth that it was by the laying on of S. Paules handes."

One more note from the Epistle to the Romans will be sufficient.

ix. 11. "The wyll and purpose of God, is the cause of the election and reprobation.

For his mercie and calling, through Christe are the meanes of salvation, and the withdrawing of his mercie is the cause of damnation."

In other parts of the New Testament there are other similar annotations. In the Old Testament the most marked offender against the rule of avoiding controversy is Sandys, bishop of Worcester, afterwards archbishop of York. To him was allotted the Kings and the Chronicles. The latter, of course, gave small opportunity of introducing Calvinistic doctrine; but in the former we have the following: "God suffereth his word to be declared to the wicked because of the godly that are among them."

We need not say anything more of the notes appended to this edition of 1568, except that they appear with several omissions of those on the books of the Old Testament in subsequent editions.

We proceed now to notice these different editions, and in the course of our remarks shall comment upon the translation itself, as we notice some of the numerous changes introduced into it. And here we are entering on entirely new ground. Bibliographers have detailed with perfect accuracy the number of editions, their dates and different dimensions,—and some have descended even to minute particulars by which they may be recognized,—but neither bibliographers nor historians have taken the trouble to compare either the text or the notes of any of them. Thus Lewis gives not the least hint of any alterations made in the second edition of 1569, and barely notices that in the third edition were some few alterations and additions. We omit all notice of these descriptions, except so far as may serve to illustrate the view of the extreme carelessness and ignorance with which the translation was in the first place executed and then revised.

The first edition, then, of the Bishops' Bible was published late in the year 1568; and Parker must very soon have discovered either for himself, or been informed by others, that it was full of blunders both of the translators and of the printer. He seems also to have had some misgiving as to the correctness of some of the notes when he had ventured upon anything beyond the most commonplace remarks; for not more



than twelve months after the publication of his folio volume, intended for use in the churches, there appeared a second edition in a small quarto form, evidently intended for private use. The most curious feature of this small volume is the number of alterations in the translation throughout the Old Testament. The New Testament does not seem to have been much altered, but several of the books of the Old Testament have very numerous and important corrections, for the most part exhibiting a nearer approach to the original Hebrew than the readings adopted in the first edition of 1568.

The most probable account of this is that immediately upon the appearance of the Bishops' Bible, its glaring aberrations from the original Hebrew had been noticed by some scholar, who induced Parker to have the whole of this part of the Bible revised. And yet, in spite of the unsatisfactory state of this translation, the Archbishop appointed it to be placed in all cathedral churches, and in the household of every bishop, dean, and other dignitary of the Church, to be read by their families and strangers. This enactment was passed in the convocation of Canterbury which sat April 3rd, 1571. It was entitled "*amplissimum volumen nuperrime Londini excusum*," and as there was no other folio Bible printed in London during the nine preceding years, there can be no doubt this is the volume alluded to. We shall see presently that thirty or forty years afterwards it was still designated "the Bible of the largest size," an appellation which from its large dimensions it was quite entitled to. From this enactment for its use by casual readers in church, it may be inferred that it was not yet used for public reading in the service for Matins and Evensong according to the Anglican Book of Common Prayer. The Queen undoubtedly showed her wisdom in refusing to authorize this volume to be used for the service of the Church. Not only is it full of absurd blunders of translation, and equally absurd notes, but it is printed with the utmost carelessness; and from the number of variation leaves which this edition has, it is plain that errors of press which were discovered after some copies had been struck off must have been corrected on the other copies sub-

sequently produced. The slovenliness with which the volume was got up is further illustrated by the variation in the amount of annotation, each translator having apparently been left to follow his own discretion in the matter. We have already alluded to the meagre notes which were added by the Archbishop himself to the portions which he himself revised; and have commented on the paucity of notes on the first two Gospels. On looking through the later books of the Old Testament, it will be seen that there is a great contrast as regards this point between the prophecies of Isaiah and Jeremiah, which were done by Horne, bishop of Winchester, and the book of Daniel, which had been consigned to Bentham, bishop of Lichfield and Coventry. As contrasted again with the Gospels, the Acts and Epistles are somewhat copiously annotated. And not only is this variety in the portions assigned to different translators, but the same individual seems to have varied considerably from himself in this respect. But we have not yet enumerated all the absurdities of this first edition of the Bishops' Bible. Throughout the Old Testament it contains a variety of woodcuts of the most ridiculous fashion, even sometimes amounting to being indecent. With what object such pictures were introduced into a large folio volume only intended for public use in the churches, it is not easy to conjecture. Moreover, they stand in remarkable contrast with the numerous woodcuts which appear in the Genevan Bible, which were all inserted for the very proper purpose of instructing and edifying the reader, being for the most part descriptive of the temple and its courts and appliances—to which were added a few maps, some illustrative of the journeys of the Israelites and of St. Paul.

(To be continued.)

#### HONE'S ANCIENT MYSTERIES.



WE have been favoured with the following communication, which will doubtless be of great interest to our readers, as bringing two worthy men before them—the author of the

*Every-day Book*, etc., and the enterprising printer of Bungay.

"I possess a copy of *Hone's Ancient Mysteries*, which was presented to John Childs by the author. Upon the fly-leaf is an autograph poem, addressed to Childs, who has inserted a leaf bearing his reply. I enclose both poems, as I think it most probable that they have never seen print, and may possibly chance to interest some of your readers who admire Hone and his works.

"F. J. F.

"BURLINGTON ROAD, IPSWICH,  
"Dec. 5th, 1881."

JOHN CHILDS of Bungay, printer, thou  
Feel'st somewhat queer to me, I trow,  
On thou know'st what :  
If so it be, why so be it,—  
I blame thee not.

Yet, sure, I might have been thy debtor,  
For a full—do not start!—a letter  
Full of business :  
An *aye*, or *nay*, removes sometimes  
No small uneas'ness.

John Childs, *thou* art a man of mystery,  
Take, then, this hasty-gather'd history,  
Little to brag on :—  
Much like the company thou keep'st  
At the Green Dragon.

And with this copy, there's another,  
For Mr. Robert Childs, thy brother :—  
The books amount  
To, what I wish to close at once,  
A small account.

Closed it was *not*, when we met last—  
Thou could'st not hold a sovereign fast—  
No, nor at all ;  
But let a *good* one drop—*bad* ones  
Alone should fall.

I am a plain strait-forward man ;  
The secret of my life's a plan  
To have no plot :—  
Be to me what thou wilt, John Childs,  
My friend, or not.

W. HONE.

Ludgate Hill, 15 May, 1823.

#### REPLY TO THE FOREGOING.

FRIEND HONE, of Ludgate Hill, 'tis thou  
Feel'st somewhat queer to me, I trow,  
On thou know'st what :  
An' it be so, why so be it,  
I blame thee not.  
'Tis true I might have acted better  
By sending you the promised letter  
Full of business,  
If *aye*, or *nay*, *could* have removed  
The least uneasiness.

But as I'm not a man of mystery,  
I give you straight off-hand the history  
Of this neglect.

Thus, "*Nay*" to those I love I use not  
With good effect,

And "*Aye*," 'tis plain, would but misguide you  
To hope for what will ne'er betide you,  
Something to brag on,  
Unlike the company thou keep'st  
At the Green Dragon.

The book is good,—and the account  
Thou wish'st to close, being just the amount  
Of good gold coin,  
Is something like by *Mysteries* closing  
The right divine.

As to your plain, straightforward plan,  
It's been my own since I were man  
To have no plot ;  
So if you will, continue still  
My friend : why not?

JOHN CHILDS.

Bungay, 17 May, 1823.



#### DR. JOHN DEE'S COPY OF ARRIAN'S "PERIPLUS."



AMONGST other relics of the celebrated Dr. Dee in Chetham's library at Manchester is his copy of the first or 1533 edition of Arrian's *Circumnavigation of the Black Sea*. It contains a note in the handwriting of Mr. James Crossley : "With the autograph and MSS. notes of the famous Dr. Dee, Warden of Manchester College." The autograph "*Johannes dee*," which is in a stiff, boyish hand, is dated 1547, at which time the writer was of the age of twenty years. He therefore acquired the book when he was under-reader of the Greek tongue at Cambridge, and just before he left the university in consequence of reports about his dealing in magic. The notes, however, in the book itself belong to a much later period, when his studies of the art of navigation were quickened by the relations of the voyagers of the early part of the reign of Elizabeth. An instance of his interest in the subject is derived from the mathematical preface to his *Euclid*, 1570, where he enthusiastically commended the art to Englishmen, and where he tells us that he himself had invented certain compasses "for

our two Muscovy Master Pilots, at the request of the Company."

The book, which is of great scarcity, is entitled: *Αρριανου περι | πλους Ευξεινου Ποντου* | . . . | Froben [his device]. | Basileae anno M.D. XXXIII. | 4to, pp. xvi., 208. The volume also contains some other geographical works—viz., the *Periplus of the Erythrean Sea*, wrongly ascribed to Arrian; Hanno's *Periplus*; Plutarch's *De Fluminibus & Montibus*, and the *Epitome* of Strabo. It was edited by Sigismund Gelenius (died 1554), a native of Prague, the friend of Erasmus, and the corrector of Froben's press; and it is inscribed to a physician named Anselm Ephorinus. This edition of Arrian's *Periplus* has been the basis of the subsequent texts. Cf. Vincent's *Voyage of Nearchus*, 4to, 1809, page x.


In that part of the book devoted to the "Periplus of the Euxine," by Arrian himself (pp. 1—16), there are but few of Dee's notes; but the greater part of them occur in the "Periplus of the Erythrean Sea, or Indian Ocean" (pp. 16—38). The notes are for the main in Latin or Greek, and are generally indicative of the subjects introduced into the text, in which very numerous words or passages are underscored, or pointed out by the index finger. The annotations are distributed all round the margins; but some binder of last century, who gave the volume its present excellent jacket, has cut off entire lines from the top and bottom, as well as the halves of many words in the outer margins. The Greek writing of Dee is singularly neat, and free from the perplexing contractions which disfigure the text. A few of the *marginalia* may be cited.

At page 24, where Arabia Felix is mentioned line 12, Dee's note is "Aden not called"—i.e., the author does not use the name Aden. At page 27, where the navigator is crossing the gulf, Dee, in characteristic spelling, writes: "the mowth of the perscen goulf." On the same page the following passage occurs in treating of Omana, near the opening of the gulf, where the writer is describing the cargoes brought there by sea from Baraguza: *πλοῖα μεγάλα χαλκοῦ καὶ ξύλων σαγάλινο [Σαγαλίνων] καὶ δοκῶν καὶ κεράτων, καὶ φαλάγγων σασαμίνων [Σησαμίνων] καὶ ἐβενίων*. Dee tabulates the information thus,—

Πλοῖα μεγάλα	{	χαλκοῦ	{	ξύλων σαγάλινο
δοκός. <i>Trabs lignea,</i>		δοκῶν		σασαμίνων
<i>Rami,</i>		κερατων		εβενίων
polished pieces of		φαλάγγων		
Ebeine ἀπὸ τοῦ . .				

The binder has cut off the last line of the note on *δοκός*, only the tops of a few letters being visible. What is left of it shows that Dee had referred to the Greek Lexicon and set down the meaning from it; and he notes that the word is said to be "found in Homer," viz. *Il.* bk. xvij. 744. Part of a note on *σασαμίνων* is missing, in which Hadr . . . is referred to.

On page 29 the annotator fastens upon "sea snakes very great and black," met with in the gulf of Kutch. On page 32, line 6, he puts in the margin the "old Coyne of Apollodorus and Menander," found to be circulating in the Punjaub in the time of the narrator. On the same page, line 5 from the bottom, the word *νήμα*, which occurs in the enumeration of the imports of Ozene (Ougein or Ujjain, the capital of the Mahrattas), puzzled Dee, as it has puzzled others since. He says, "Rhamnusius translateth it in italien seta in matassa." Dean Vincent (in the Appendix to Pt. ii. of the *Erythrean Periplus*, 1805, p. 65) discusses the word, which seems to mean thread. In the list of the productions of the Deccan country, page 33, the writer introduces *κυνοκεφάλων πλείστα γένη*, to which Dee annexes the explanation, "Diuerse kind of Cynocephali," i.e. baboons.

Page 34, upon *δόθνια σηρικὰ καὶ νάρδος ἢ γαπανικὴ*, Dee remarks: "Silk cloth and Nardus  Gapanica, bycause of the Ile Japan." Other texts read *Γαγγητικὴ*, i.e. nard of the Ganges. "Some fanciful inquirers," says Dean Vincent, in a discussion of the word (App. p. 62, as before) "might think they had found the mention of Japan in this passage."

The tract by Plutarch (pp. 41—66) is fully annotated throughout, chiefly with the geographical names in Latin. Here and there are a few skeleton pedigrees of persons named in it. At page 89 in Strabo's tract Dee notes: "Brytish dogs did help Celtish warriors agaynst theyr enemies." This is one of the last notes in the book.

It would be interesting to know whether any other libraries contain books from Dr. Dee's very curious collection annotated in the manner here described.

JOHN E. BAILEY.

Stretford, Manchester.



### A SUFFOLK BALLAD.

**T**HE following description of a great conflagration which happened at Beccles in Suffolk in the year 1586 has been preserved to us, in two duplicate black-letter broadsides which have been bound up in a book in the Cathedral Library at Worcester. The book itself is entitled *A defence of the Government established in the Church of Englande for Ecclesiasticall matters*, and is written by John Bridges, Dean of Sarum, and printed at London in 1587. It contains an Answer to more than one Treatise on the subject of Ecclesiastical Government.

At the head of the "briefe sonet" in question is a woodcut representing Beccles in flames, showing two buildings with towers, the church and the market-house probably, and a few houses, with one man on a ladder receiving buckets of water from the people below.

Here is Camden's description of Suffolk: "Tis a country pretty large and well stored with havens; the soil (except to the west) is very fat, as being all composed of clay and marle. By this means the fields are everywhere fruitful, and the pastures exceeding good for fattening cattle." The town of Beccles, which stands on the river Waveney, appears to have suffered again from fire in 1662. The church is dedicated to S. Michael, and in Lewis' Topographical Dictionary there is a small plate of the seal of the town, bearing the date 1584, two years before the fire which produced the ballad now presented to the notice of the readers of the *Bibliographer*.

I have not yet been able to find out any clue to the tune Labandalashotte, to which the "sonnet" is set.

JOHN H. HOOPER, M.A.

A briefe sonet declaring the lamentation of Beckles, a Market Towne in Suffolke—which was in the great winde upon S. Andrewes eve, pitifully burned with fire to the value by estimation of twentie thousand pounds. And to the number of fourescore dwelling houses, besides a great number of other houses 1586. To the tune of Labandalashotte.

**M**y loving good neighbours that comes to beholde,  
Me sillie poor Beckles in cares manyfolde,  
In sorrow all drowned, which floated of late,  
With tears all bedewed, at my wofull state,  
With fire so consumed, most wofull to vewe,  
Whose spoyle my poor people, for ever may rue,  
(Two lines not decipherable.)

For sinne hath consumed, me Beckles with fire.

For one onely parish, myselfe I mought vaunt,  
To match with the bravest, for who will but graunt  
The Sea and the Countrey, me sitting so nye,  
The fresh water River, so sweete running by,  
My medowes and commons, such prospect of health  
My Fayers in somer, so garnisht with wealth,  
My Market so served, with corne, flesh and fish,  
And all kinde of victuals, that poore men would wish,  
That who but knew Beckles, with sighing may saye,  
Would God of his mercie, had sparde my decaye.

But O my destruction, O most dismall day,  
My temple is spoiled, and brought in decay,  
My market-sted burned, my beautie defaced,  
My wealth overwhelmed, my people displaced,  
My Musicke is wayling, my mirthe it is moone,  
My joyes are departed, my comfort is gone,  
My people poore creatures, are mourning in woe,  
Still wandring not wotting, which waye for to goe,  
Like sillie poore Trojans, whom Sinon betrayde,\*  
But God of thy mercy, releeve them with ayde.

O daye most unluckie, the winde lowde in skie,  
The water harde frozen, the houses so drye,  
To see such a burning, such flaming of fire,  
Such wayling, such crying through scourge of God's ire,  
Such running, such working, such taking of payne,  
Such whirling, such haling, such reaving in vaine,  
Such robbing, such stealing, from more to the lesse,  
Such dishonest dealing, in time of distresse,  
That who so hard-hearted, and worne out of grace,  
But pittie may pierce him to thinke of my case.

But O my good neighbours, that see mine estate,  
Be all one as Christians, nor live in debate,  
With wrapping and trapping, each other in thrall,  
With watching, and prying at each other's fall,  
With houting and shouting, and striving in Lawe,  
Of God nor his Gospell, once standing in awe,  
Lyve not in heart-burning, at God never wrest,  
To Christ once be turning, nor use him in jest,  
Live lovely together and not in discorde,  
Let me be your mirrour, to live in the Lorde.

\* A rude felowe by fieringe his chimney procured their calamitie.



by side, one representing an Elder and the other the Soul. There are in all six Elders, five Souls, and four borders. This would admit of no less than a hundred and twenty different combinations; nevertheless, though only nineteen are required, we find four separate combinations occurring twice over, so that out of so large a number of possible changes only fifteen are employed. This would point rather to the conclusion that the object the woodcutter had in view in this curious method was rather to make his work in cutting easier than to produce variety in his results, the absurdity of repeating the same illustrations again and again not being felt at this period.

All the preceding cuts and devices were clearly the work of one and the same hand. Their style is very marked. The outlines are fine and sharp, the hatchings thin and not long, separated from each other by considerable distances, and clear of the outlines. Fringed lines are seldom used, lines with edges hacked like a saw, never. The nature of the series, of course, precludes the possibility of having a background, but this is not the case with the octavo cut and the devices. In these the figures stand on simple tessellated pavements ruled with clear-crossing lines; behind them is a wall dotted over with short thin strokes, pleasantly irregular in form and position. The background of buildings is necessarily on a small scale, yet the clearness of the lines is none the less remarkable.

The design of the figures must be admitted to be deserving of praise. Their quiet simplicity is very pleasing, and a certain feeling of earnestness is discoverable, expressed either in the gestures or the faces. They recall at once the two little cuts at the end of Leeu's *Dialogus* of this same year—the "Man and Woman," and the "Life and Death." There is the same childlike *naïveté*, the same clearness and simplicity of line and slightrness of shade, the same carefulness of workmanship. When we come to treat of Leeu's artist we shall notice further relations between them. The draperies are very nicely laid; there is no exaggeration of fold, no extravagance of any sort. The girl with her dress tucked up into her waistband is particularly charming. Contrary to what is usually the case, the hair is the worst part of all. It is thick and heavy,

and hangs more like a sack than a substance wavy and soft. In one or two cases it is prettily rolled back from the ears, showing the round shape of the little head, as in the *Exercitium* block-book.

The canopies are a much more elaborate architectural effort than is generally found in other cuts of the early period; but the architecture cannot be called good. The stone is thought of as something bendable and twistable, a flabby devil being in it, sapping its life and strength. As wood-carving perhaps it would do a good deal better, but it is not intended for wood-carving; and, if it were, no carved woodwork that takes its inspiration from stone can ever be good.

It will be remembered that already at the end of 1478 Veldener had arrived and was at work at Utrecht. The woodcutter whose works we are now investigating was employed by him, and is said to have been his daughter. This is referred to by M. Campbell in a note appended to his notice of the edition of the *Boeck des gulden throens*.

He says,\* "Sur un feuillet de garde d'un exemplaire de ce livre une annotation constate que les gravures en bois ont été exécutées par une fille de Veldener appelée Maria, mariée en 1429 à Van Damricourt. Ces particularités ont été communiquées par M. J. Bernaert à la rédaction du *Messenger des Sciences historiques de Belgique*, qui les a imprimées à la page 255 de son volume pour 1871." M. Campbell inclines, however, to consider the note mistaken; he does not believe that a woman married in 1429 would be likely to be engraving in 1480. It is probable that there is an error somewhere; for if his daughter was old enough to be married in 1429, Veldener himself would have to be at least seventy at the time he moved to Utrecht. However this may be, it is quite clear, as we shall see from the style of the cutting, that these blocks are the work of the artist employed by Veldener both at Utrecht and Kuilenburg, and it is not impossible that this artist was a member of the printer's family. This, at any rate, is the only instance in the whole range of early Dutch woodcutting in which we have the faintest indication of the wood-

\* Campbell, *Annales*, p. 378.

cutter's name. It will be rather hard if we have to give that up too.

Veldener does not appear to have used cuts made by this hand before 1480. In that year, however, there appear in his possession a certain number of additional cuts made for the *Fasciculus*, a folio border, two large initials, and a quarto device. We notice in all of these the same simplicity and grace of design, the same clear lines, and the same open spaces between them. In the border and device we discover a greater boldness in the main outlines, but this is naturally accounted for by the enlarged scale. The border, in four pieces, is formed of tendrils with flowers, which are very well arranged. It is quite in the style of the borders which we find in the manuscripts of the period. The curves are gracefully involved, the effect of the whole is harmonious, and the page is ornamented by it, and not, as was usually the case, disfigured. The quarto device is also surrounded by a border cut upon the same block with it, and similar in design to the preceding. It is somewhat more closely packed with details, but their character is the same. Two shields are involved amongst the leaves at the top; they bear the arms of the printer and those of the town of Utrecht. When this block was at a later time used by Veldener at Kuilenburg, the shield of Utrecht was cut out and left blank. The interior of the cut is filled by two lions, who support a blank shield intended to be painted with the arms of the owner, room being left above for the insertion of two lines of printing. Instances have been found in which advantage was taken of this space to add the name of the person to whom a dedication copy seems to have been given by the printer. A similar leafy ornament is again to be recognized in the large initials found in this book, as well as in the *Passionael*, printed in the same year.

Some of the new cuts in the *Fasciculus temporum* are of considerable interest. In one Moses is seen over the two tables of the Law, resting one hand on the top of each. The design of this is altogether similar to that of a large German woodcut, which I saw at Dresden, signed *Hans Weygel Formschneider*. The copy is however much reduced, and the work is far finer and more careful.

It affords another link between Veldener and the German presses. The cloak which Moses wears is doubled across his chest in simple folds. His face is really noble, the brow large, the mouth firm, the eye dark and keen. The thick hair is massed in careful locks. On the same page with this are printed two more cuts, representing the Ark of the Covenant and the Golden Candlestick. These are copied from the corresponding prints in the *Speculum*. Bearing in mind that the new *Fasciculus* blocks were clearly made after Veldener's arrival at Utrecht, we have in this fact a further proof that the *Speculum* blocks did not come into his hands till after he had left Louvain. The Noah's Ark, which occurs amongst the Louvain *Fasciculus* cuts, presents no similarity to the design of the same object in the *Speculum*.

The little cut of the Building of Rome is not uninteresting. The mason kneeling in front at work on a stone with hammer and chisel, the pile of mortar by his side, his dinner basket and jug of ale, and the three stones put together in front to represent the new wall, are all incidents of a real character, letting us into the everyday life of the time. This can hardly be said of the workman in the distance within the town, himself taller than its church spires; but the poor woodcutter wants to tell you that the town was not finished yet, and is at his wits' end to attract your attention to the incomplete state of it, so he puts in a man at work, so big that you can't help seeing him, and expects you to draw your own conclusions from him without being too critical.

Peter at the Gate of Heaven is the most ambitious of the series. He stands on a platform, reached from either side by a flight of five steps, with the keys in his hand. He is in the act of putting one of them into the lock to let in a little maid, on whose head he lays his left hand. Two other little people are seen coming up the steps. Above the gate is a sort of dome, into which you can see through three windows. In the centre is the Most High as King, with sceptre, orb, and imperial crown, surrounded by seraphim. In the left window an angel blows a trumpet, and another plays a stringed instrument on the opposite side. The whole is almost

without shade hatchings, the outlines being left perfectly clear. A copy which I came across, lightly painted, produced a most pleasing effect, but when left blank the appearance is rather spectral. The little figures resemble those in the *Boeck des gulden throens*; St. Peter is remarkable for his unstately figure but beaming countenance.

In September, 1480, an edition of the *Passionael* appeared in which a large folio cut was introduced opposite to the title-page. We shall afterwards meet with a copy of it at Zwolle, but there the delicacy of the original is quite lost. It embraces a somewhat extensive landscape, in which the ground is undulating and almost barren, here and there a tiny plant holding its own; the spires of a city are to be seen in the distance. The various parts of the print are filled with incidents in the martyrdoms of different saints. Conspicuous in the foreground lies Pope Anastasius, naked but for his tiara, and dragged over stony ground by a rope tied round his feet, which a horse draws. Close by him is St. Maurice, impaled on the branches of a bush; further back an archer shoots at St. Sebastian, and an executioner is ordered by the Emperor Nero to cut off the head of St. Paul. In addition to these we have a woman scourged, a man thrown headlong from a cliff, St. Andrew on his cross, St. Stephen kneeling to be stoned while Paul stands by holding the cloaks of the young men who stone him. St. John is seen in his caldron, a woman is being strangled by two others, and in the distance St. Catherine is being beheaded. All these figures are rendered almost entirely in pure outline; only a very few shade hatchings are here and there to be found, and they are widely separated from each other. It is the outlines on which the stress is laid, and they are clearly cut and well chosen. No high order of success is aimed at, but the cut merits the approbation due to all careful, even if misdirected, work.

The long series of new octavo cuts, which are only found in the Epistles and Gospels of 1481, present the same general characteristics as the rest. The lines indeed are somewhat thicker, but they show the same firm, painstaking hand, and the bands of wide-severed shade hatchings are entirely like

those we have already observed. The subjects are the usual set, but they are treated now and then in a manner differing from the ordinary Dutch types. We may notice a prominent difference, for example, in the "Expulsion from Eden," where the artist has introduced in the background the tree of life, and among the branches the Child Christ in swaddling clothes as the fruit of it. I do not know whether this was a typical treatment in any German district, or whether the innovation was made by the artist himself. If, as I believe, the latter was the case, we have evidence that he was not only a careful worker, but a thinking man—admirable alike for both qualities.

At what date Veldener moved his press to Kuilenburg is unknown, but we find him printing there on 6th March, 1483. In September of that year he published the quarto edition of the *Speculum*, illustrated with the original blocks that had already appeared in the block-books, and with twelve new cuts made in imitation of them. For some time I did not know to what cutter these should be referred, but after making a careful study of those above described it became evident that they also were the work of this Second Utrecht woodcutter. His leading characteristics, as I have said, are the clearness of his outlines and the fewness of his shade hatchings, which are always laid widely apart, the effect of his cuts, as a whole, being that of drawings with a fine hard pen. But these also are conspicuous as the leading traits in the twelve new cuts. The figures are designed in the same style as before, the drapery hanging in simple folds, with its main outlines vertical; the faces have the same clear-cut features, the same naïve expression; the same gestures, even, as some of those in the cuts in "Gt's" books can be observed. As a similarity easily verified, I may mention the lion that Bananias slays compared with those in the quarto device. The new cuts, it must be observed, were intended to resemble the old blocks which form the bulk of the book, and they had to be modified accordingly. This gives rise to certain variations from the usual style of the artist; but these, on closer examination, are seen to be quite superficial. The most noticeable of the set is the Death of Absalom. A number of knights advance at full gallop,



and two of them pierce his body with their lances as he hangs in a tree. The animation of this group, the naturalness of their gestures, and the excellent drawing of their horses, are worthy of all praise.

We have indeed in this work almost the last production of the old school of clear line work. Leeu's first Gouda cutter is also a follower of this style, though he never attains to the same purity of execution. He was a contemporary of the second Utrecht cutter, and they may be bracketed together as the last workmen of the old school. The system of working in pure outline which the fathers of woodcutting had adopted was a false one, because it could only be brought to perfection by great labour and care entirely disproportionate to the result. Excellence could only be attained in it as a *tour de force*; and all *tours de force* in art are wrong, at any rate when they are made the aim of a school. The false principle, however, does not require combating, for it slays itself. The time comes when second-rate or careless workmen take the place of the real artists to whom the invention was due, and their carelessness proves the death of the false principle. Hereafter we shall see the outlines ever less and less insisted upon, and the shade hatchings constantly multiplying, till the block is filled with black lines and spaces; and then, when the real artist comes, a new start can be made in the right direction. In bidding farewell to the old school, we leave behind also all that careful striving after truth and life, which shows itself here in the curving of the horse's neck, the rounding of his nostril to snuff the breeze, and the mouth impatiently champing the bit. Hereafter we have mostly to do with purely conventional treatment, though now and then a ray of life may cross our path revealing some momentary struggle after truth of form or naturalness of movement.

In 1484 Veldener printed, apparently at Kuilenburg, the *Kruidboek in dietsche*, a Dutch translation of the *Herbarius*. This was illustrated by no less than a hundred and fifty cuts of flowers. They stand on a different footing from other illustrations, and so I have separated them from the rest. Two Latin editions of the book were afterwards printed, either by Veldener or some other printer; one of them has his mark, the other

is in type very similar to his. Into the vexed question of the date and origin of these books it is not my intention to enter, the subject being a purely typographical one. The cuts were clearly enough made for Veldener in 1484, and, as it seems probable, by the Second Utrecht cutter. They are for the most part fairly accurate copies in reverse of those which are found in the Latin edition published by Schoeffer at Mainz in 1448.\* The designs are therefore not due to our woodcutter, and the execution is all that we have to deal with. This does not call for much remark. The lines are somewhat thicker than those which the artist usually employed, but they are carefully cut nevertheless, and they succeed in producing quite recognisable pictures of the plants intended. As botanical illustrations they are of course of little value, the roots being often purely conventional, and the forms of the leaves only vaguely imitated from nature. Still at the time they were made they must have been a great advance upon anything which had appeared before them, and the undoubted popularity of the book can be well enough understood.

COLARD MANSION'S WOODCUTTER.  
BRUGES, 1484.

**B**RUGES, as we know, was the centre of the prosperity of the period with which our investigations are occupied. It was the home of a strong and healthy school of art, both in printing and illuminating. We might therefore have been led to expect that here the new method of woodcutting would have been likely to flourish. But the fact that this was not the case affords a conspicuous confirmation of the statement that the woodcutters did not work for the wealthy or in connexion with the artists employed by the upper classes, but formed a class by themselves, and worked for a humbler public. Two printers are known to have exercised their craft within the walls of the town. Colard Mansion printed there from 1476 to 1484; and John Brito published at any rate one book in the year 1488. Three other books are believed to have come from his

\* Holtrop, *Monuments*, p. 111.

hands at an earlier date. Yet amongst all these publications only one was illustrated with woodcuts, and that was the last printed by Mansion just before his mysterious disappearance.

The engravings with which he embellished the first book he published—the Boccaccio of 1476—are now well known; but it does not fall within the compass of my present objects to enter into a detailed description of them. They seem to have been an after-thought, the earliest copies extant of the book having no places left for them. It appears that he cancelled the first leaf containing the prologue, and reprinted it in smaller type, leaving room for an engraving at the head of the page, representing the author dedicating his book. At a later time he seems further to have cancelled all the first leaves of the books, except those of Books I. and VI., and to have re-issued them with places for engravings. The plates employed were by a different hand from the first, and that was re-touched by the second hand to match the rest. Lastly, we find an edition with engravings at the head of all the Books, except the first, as well as of the Prologue. The engravers appear to have been local artists; we do not know of any other work by either of them.\*

In 1477 Mansion first makes use of a device. It consists of a small shield, with the monogram C M, the C being represented by a crescent lying on its back under the M. So far as it is possible to judge from the impressions, the material of which the block was composed was metal. The lines are too fine and preserve their freshness too long to have been cut in wood. In the month of May, 1484, a moralized translation of Ovid's *Metamorphoses* was issued. Mr. Bradshaw discovered a number of copies of this book differing in certain particulars† from the general run of the copies. These he considers to be the work of Jean Gossin, a bookbinder, who took Mansion's rooms after his disappearance in 1484. We know that Gossin paid the rent which was overdue from the printer; and it has been assumed that in return for this he received his press

and other materials, with a certain number of the printed sheets of this book. He is supposed to have issued a reprint of the missing sheets, and thus formed the edition which must be called the second, though it bears the same date as the original.

Both editions were illustrated by thirty-four cuts, of which seventeen are quartos and the remainder occupy in each case about two-thirds of a large folio page. The whole form one series, made expressly for the book, and all by the same hand. Sixteen of the quarto cuts represent figures of the Roman gods, and the remainder incidents in mythological story. It is obvious that the cuts were copied from designs which possibly were not made with that object in view. All the figures are the wrong way round, left-handed, their swords girt on the wrong side, and so forth. This marks the woodcutter as an unpractised hand. The designs are not remarkable for any great refinement or grace, the figures being somewhat stiff and misproportioned, and the perspective is always very wrong. The grouping is loose, the figures are all disconnected and wanting in balance, whilst at the same time a great deal of space is wasted. There is an absence of refinement about the whole series, which is the more remarkable in the workshop of so educated a man as Colard Mansion. The draperies are not gracefully laid, their outlines being rude; they are not, however, stiff. The faces are wanting in expression, but they are not ugly. The gestures are unnaturally stiff, the figures being frozen into wooden blocks about which the clothes seem to wave in the wind. One instance of childish weakness in perspective may be noticed; it occurs in the picture of Arachne and Pallas. The interior of a room is depicted, in which women are doing needlework. The pavement is made of square tiles. These are rendered by lines at right angles to each other, dividing the lower portion of the cut into the likeness of a chess-board, and giving the floor the appearance of a vertical wall.

So far as the woodcutting is concerned, the lines, though rather stiff, are clearly and cleverly cut. They do not bulge or bend, but where the cutter intended them to lie there they are set. They are not hurried in

\* See two articles by Professor Sidney Colvin in *L'Art*, 2nd vol. for the year 1878, pp. 149, 180.

† Campbell, *Annales*, No. 1348, note.

the cutting; at the same time they do not present any indications of a carefully-studied working out of line like the blocks of the *Canticum*. The outlines are generally supported by fringes or bands of hatchings. The spaces between these smaller lines are not very narrow, so that the general effect of the cut is light and white. It is not streaked with bands of black ruled with fine light lines, but with bands of black lines, each well separated from its neighbour. The short hatchings are not pointed, but uniformly thick in their whole length. The execution is marked by openness and simplicity. There is no aim at any success of a high order,—all that was desired was a set of outline prints lightly shaded and capable of after illumination. In looking at this series one is reminded of the style of the Second Utrecht cutter, for the way in which the open shade hatchings are combined with clear-cut outlines is common to both.

Did Colard Mansion make the woodcuts himself? We know that he had relations with Gerard Leen, and so would very likely have chosen his cuts for imitation; moreover, we find no more cuts by this hand. Combining this with the evidence in the cuts themselves of their having been made by an inexperienced workman, it does not seem impossible to imagine that he was none other than Mansion himself. That he had some skill of hand we know from the fact that he was a calligrapher\* before the time when he took to printing.

W. M. CONWAY.



## BIBLIOGRAPHICAL EPITAPHS.



SELECTION of monumental inscriptions and epitaphs on a few celebrated book producers will probably not be without interest to our readers. Some booksellers and printers have been honoured with Latin epitaphs, and others with long inscriptions of little interest, but the following may be considered as fairly

\* Holtrop, *Monuments*, p. 58.

characteristic. We cannot begin better than with the father of English printing, although the memorial was only erected as lately as 1820.

On a marble tablet in St. Margaret's Church, Westminster—

To the memory of  
WILLIAM CAXTON,  
who first introduced into Great Britain  
the Art of Printing;  
and who, A.D. 1477 or earlier,  
exercised that Art  
in the Abbey of Westminster.  
This Tablet,  
in remembrance of one  
to whom  
the literature of this country  
is so largely indebted,  
was raised,  
Anno Domini MDCCCXX.,  
by the Roxburghe Club,  
Earl Spencer, K.G., President.

The next, on JOHN DAYE, the famous printer, who died in 1584, is an excellent example of the old epitaph, which in spite of its puns contains much information well put. It is in the parish church of Bradley Parva, Suffolk—

Here lyes the Daye, that darkness could not blind,  
When popish fogges had overcaste the sunne,  
This Daye the cruell nighte did leave behind,  
To view and shew what blodi actes were donne.  
He set a Fox to wright how martyrs runne  
By death to life. Fox ventured paynes and health  
To give them light, Daye spent in print his wealth.  
But God with gayne returned his wealth agayne,  
And gave to him as he gave to the poore.  
Two wyves he had, pertakers of his payne,  
Each wyve twelve babes, and each of them one more,  
Als [Alice] was the last encrease of his store,  
Who mourning long for being left alone,  
Set up this tombe, herself turn'd to a stone.

*Obiit 23 July, 1584.*

Day was the printer of *Fox's Book of Martyrs*, and he would seem from this epitaph to have been also projector of the book. Herbert supposes that the second wife, who raised the monument to her husband, married again a man named Stone.

CHRISTOPHER BARKER (d. 1599) was buried in St. Mary's Church, Datchet, and on a monument in the church occur these lines, after a long Latin inscription—

Here Barker lies, once printer to the Crown,  
Whose works of art acquir'd a vast renown;  
Time saw his worth, and spread around his fame,  
That future printers might imprint the same.

But when his strength could work the press no more,  
And his last sheets were folded into store—  
Pure faith, with hope (the greatest treasures given),  
Open'd their gates, and bade him pass to Heaven.

JOHN FOSTER, printer of the first book ever printed in Boston, Mass., U.S., died 1681. The following epitaph was cut in black letter on his tombstone—

Thy body, which no activeness did lack,  
Now's laid aside, like an old almanack ;  
But for the present only 's out of date,  
'Twill have at length a far more active state ;  
Yea, at the resurrection, we shall see  
A fair *edition*, and of matchless worth,  
Free from *errata*, not in heaven set forth :  
'Tis but a word from God, the great Creator,  
It shall be done, when he says *Imprimatur*.

JOHN BASKERVILLE held some very pronounced views, and so left special directions for the interment of his body, not in a church or churchyard, but in his own garden at Birmingham, with the following inscription upon the cone to be raised above the grave. Owing to alterations in the town, the garden was wanted in course of time for other purposes, and the body was removed in 1821.

STRANGER !

Beneath this cone, in unconsecrated ground,  
A friend to the liberties of mankind directed  
His body to be inurned.

May the example contribute to emancipate thy  
Mind from the idle fears of superstition,  
And the wicked arts of priesthood !

Our next example is one of that rather numerous class of epitaphs in which the occupation of the person commemorated is idealized, and the names of the various tools he used are introduced allegorically.

Sacred to the memory of  
ADAM WILLIAMSON,  
Pressman Printer, in Edinburgh,  
Who died Oct. 3rd, 1832,  
Aged 72 years.

All my stays are loosed,  
My cap is thrown off ; my head is worn out ;  
My box is broken ;  
My spindle and bar have lost their power ;  
My till is laid aside ;  
Both legs of my crane are turned out of their path ;  
My platen can make no impression ;  
My winter bath no spring ;  
My rounce will neither roll out nor in ;  
Stone, coffin, and carriage have all failed ;  
The hinges of my tympan and frisket are immovable ;  
My long and short ribs are rusted ;  
My cheeks are much worm-eaten, and mouldering away ;  
My press is totally down.  
The volume of my life is finished !  
Not without many errors,

Most of them have arisen from bad composition, and are to be attributed more to the case than to the press ;

There are also a great number of my own ;  
Misses, scuffs, blotches, blurs, and bad register ;  
But the true and faithful Superintendent has undertaken  
To correct the whole.

When the machine is again set up  
(Incapable of decay)

A new and perfect edition of my life will appear,  
Elegantly bound for duration, and every way fitted for  
The grand library of the Great Author.

The last epitaph we shall give is on a Protestant minister, and in it the allegorical treatment of the parts of a book is rather happy.

It is said to have been written on the Rev. JOHN COTTON, of New England, by his friend Mr. Woodbridge.

A living, breathing Bible ; tables where  
Both covenants at large engraven were ;  
Gospel and law in 's heart had each its column,  
His head an index to the sacred volume !  
His very name a title-page ; and next  
His life a commentary on the text :  
Oh, what a monument of glorious worth,  
When in a new edition he comes forth !  
Without errata, we may think he'll be,  
In leaves and covers of eternity !

ANONYMOUS BOOKS.

THE work which forms the text for the present article is essentially a bookman's book.\* The general reader knows little of anonymous books ; but to the librarian these troublesome objects are a constant source of annoyance. If the rule for the cataloguer is—enter your books under their authors' names, what is he to do when a book apparently has no author ? He thinks it likely that somebody knows who is the author of the book which is before him, and which is puzzling him so much ; but how is he to find this out ? If it be in French, he can at once turn to Barbier's valuable *Dictionnaire des Ouvrages Anonymes et Pseu-*

\* *A Dictionary of the Anonymous and Pseudonymous Literature of Great Britain ; including the works of Foreigners written in or translated into the English language.* By the late Samuel Halkett, Keeper of the Advocate's Library, Edinburgh, and the late Rev. John Laing, M.A., Librarian of the New College Library, Edinburgh. Vol. I. Edinburgh : William Paterson, 1882, roy. 8vo, 4 preliminary leaves, cols. 870.

*donymes*, and lists of the same kind are to be found in other languages; but hitherto England has been painfully deficient in keys to this difficult question. Mr. Ralph Thomas published in 1868 (under the name of Olphar Hamst) a *Handbook of Fictitious Names assumed by Authors of the Nineteenth Century*; but this only touched a portion of the subject.

Before going further, I must remark that there is an initial difficulty in defining what an anonymous book actually is. When Barbier published the first edition of his Dictionary in 1806, he considered any book which had no author's name on the title as anonymous. In 1822, however, when he published his second edition, he was forced by the mass of his materials to adopt a more rigid rule. The best definition would probably be something like this:—A book printed without the author's name either on the title or in the preliminary matter. The cataloguer cannot be expected to read a book through, and therefore if the secret is divulged in the body of the book it must be considered as still a secret to the majority.

Now, Mons. Barbier is the great authority on this subject, because he produced, with the expenditure of great labour, a most valuable work. He adopted a system of arrangement which is admirable in its simplicity. All titles are placed under the first word not an article, and arranged in the strictest alphabetical order. By this means, if we do not find the title for which we are seeking in its place, we are satisfied that it is not there. The same rule is rightly followed in the book which forms the text for the present article. Barbier, however, is answerable (most innocently) for a very inconvenient arrangement of anonymous books in some ordinary catalogues. This has originated in the blunder of rule-makers in confusing a catalogue and a bibliography. Let us take an instance in illustration of the distinction between the two, and this point then will appear plain. When we want to see if a book is in a certain library we look in a catalogue; but if we have a book in our hands and wish to learn something about it, we look in a bibliography. Now, suppose I have *A Brief and Impartial History of the Puritans* before me, and wish to find the author, nothing is easier than to look up the

word *Brief*. If, however, I want to see this book, and search the catalogue of a library for it, I am pretty sure to have forgotten the adjectives of the title, and very probably the first substantive also, and the only word that remains in my memory will then be the word *Puritans*. The system of arranging the titles of anonymous books in catalogues either under the first word or the first consonant is thoroughly bad, and when it is adopted the search for the books is usually a hopeless one.

Having said so much on the general question of anonymous books, I will now proceed to speak more especially of the particular work that is before us. In consideration of having given the attention of many years to the subject of the bibliography of these works, I may perhaps be allowed to speak somewhat personally in the present article. I had devoted some years to the collection of information on the authorship of anonymous books, with the intention of publishing a bibliography of them, and had obtained nearly 16,000 titles, when I learned that Mr. Halkett had proceeded farther than myself. He had advantages which I had not; and I therefore abandoned my intention in 1861, and handed over certain of my papers to him. I saw Mr. Halkett for the first time in that year, and subsequently I had other opportunities of seeing him, and I also frequently corresponded with him. He was a man of no ordinary abilities, of whom it might well be said that he was a born bibliographer; and therefore, with special capabilities for the task, and also possessing the advantage of having so large a library as that of the Advocate's in Edinburgh under his care, he seemed the very man to undertake this task. He was, however, too heavily weighted. He undertook the compilation of a catalogue of his library on a noble scale; and his extraordinary linguistic powers being well known, he was often required to do work which others could not do. Thus he produced a Mongolian and Mantschu vocabulary for Dr. Hunter's Comparative Dictionary of the Non-Aryan Languages of India and Higher Asia. These many labours were too much for Mr. Halkett, and in 1871 he died, to the great loss, not only of those who knew him, but also of the larger public, who would have greatly gained

by the work he would have done had he been longer spared in this world. At his death the first volume only of the catalogue had been published, and the Dictionary of Anonymous Books was left unfinished. He had made preparations for the publication of the latter, and had obtained estimates from printers; but there was still much to be done to the Dictionary before it was ready for the press.

On Mr. Halkett's death, Mr. T. H. Jamieson, his successor in the keepership of the Advocate's Library, and the Rev. John Laing, undertook the editorship. In 1876 Mr. Jamieson died; and after expending much labour in revision at the Bodleian and other large libraries, just as the work was finished Mr. Laing died also. There seemed a sort of fatality about the book. We see in this case a remarkable example of the amount of labour that is necessary to produce a first-rate bibliography. Twenty years ago Mr. Halkett saw the end in view, and thought that he could soon bring his labours to the test of the printing press, and yet all these years have been devoted to the revision of his work. It is a real pleasure to see this book at last in form, and to be able to say that it does the greatest credit to all who have been concerned in its production. Miss C. Laing, the daughter of the Rev. J. Laing, is the editor who is passing the work through the press; and she is to be congratulated upon what can be no easy task. It is not many publishers who would have ventured to undertake the publication of such a work, and we trust that Mr. Paterson's public spirit will be rewarded by a large sale of what must become an indispensable book in every library.

In this first volume the alphabet is carried down to *Eye*, and two more volumes will be required to complete the work. It is not easy to treat the whole subject while we only have a portion of it before us, and I therefore propose to defer further observations until the work is completed. I would only remark, in conclusion, that both the editors were Edinburgh men, and that the publisher also belongs to the same city—a city which also produced another indispensable bibliographical work, I mean Watt's *Bibliotheca Britannica*.

HENRY B. WHEATLEY.

#### SUNDERLAND LIBRARY.



THE sale of the second portion of this grand library will commence on the 17th of April next, and occupy ten days. The sale catalogue has just been issued by Messrs. Puttick and Simpson; and we propose to make a note of some of its contents, so as to give our readers an idea of this portion of the library, in which the alphabet is carried from *Chardin* to *Germanus*. We have here, as might be expected, a mass of valuable books—manuscripts, editiones principes, and books printed on vellum in particular; but there is no class of book that reaches the surpassing interest of the Bibles and the Boccaccios in the first sale. Taking the three classes of books just mentioned in order, we may note among the *Manuscripts*, Opuscula of S. Chrysostom, S. Gregory of Antioch, and S. Gregory of Nazianzen, of the twelfth or thirteenth century; a palimpsest Codex, containing an uncial MS. of the Gospels, of the eighth century; the works of S. Ephraem Syrus, probably of the thirteenth century; and two Greek Service books of the thirteenth and fourteenth centuries respectively. Among the *Editiones principes*, Chrysostom, Cicero, Claudian, Clemens Alexandrinus, Quintus Curtius, Demosthenes, Dictys Cretensis, Dio Cassius, Diodorus Siculus, Dioscorides, Euclid, Euripides, and Aulus Gellius may be specially mentioned. Of *Books printed on Vellum* there are several of Cicero—viz., the *Rhetorica*, printed by Jenson in 1470, the Aldine *Rhetorica*, the Aldine *De Oratore*, the first volume of the Aldine *Orationes*, the *Tusculanae Quaestiones*, by Jenson, 1472, the first and second editions of the *De Officiis*, by Fust and Schœffer, the *De Officiis*, by Peter Vidou, the *Epistolæ ad familiares* of John of Spira, 1469; the Lyons counterfeit of the Aldine edition of the same epistles; the editio princeps of Aulus Gellius, 1469, which is described as probably the most beautiful book in the sale, etc.

The various editions of Cicero form one of the chief features of the sale, and the description of them occupies over twenty-three pages of the catalogue. The heading of *France* occupies fifty-six pages, and the items there

described are noticed as follows in the preface:—

"One of the most important features in this portion is certainly the extensive series of books and tracts relating to French affairs. These comprise upwards of 500 lots in the sale catalogue. They extend over a period of a hundred years,—from 1563 to 1663,—and consist of satires in prose and verse, accounts of battles, sieges, marriages, coronations, remarkable appearances in the heavens, earthquakes, pestilences, local occurrences, political and national events, including a large number relating to the religious controversies of the times, so rich in startling and important theological changes; many of them were surreptitiously printed, and must be, from their ephemeral nature, either unique or of very great rarity. There is also a good number of classic French poetical books and tracts in original or rare editions."

Another important heading is that of Chronicles—Latin, French, Spanish, Portuguese, and Limousin. Two of these are said to have been hitherto undescribed by bibliographers—viz., *Chronica del Rey Don Rodrigo*, printed by Lazaro de Gayanis in 1499, and *Coronica del Noble Cavallero Guarino Mesquino*, printed in Seville by Juan Varela, March 15, 1527.

Dante is well represented: the descriptions, which extend over five pages, commence with a very fine manuscript on paper of the first half of the fifteenth century. Of the editions printed in the fifteenth century we find those of Numeister, 1472; Francisco del Tuppo, 1475 (?); Vind. de Spira, 1477 (2 copies); L. & A. Pedemontanus, 1478; "Opus impressum arte et diligentia Magistri Philippi Veneti," 1478; Nicholo Lorenzo della Magna, 1481; O. Scot, 1484; Boninus de Boninis, 1487; B. Benali & Matthio di Parma, 1491.

There is rather a larger proportion of English books in this portion than in the former one. We find four editions of Chaucer; an illustrated copy of Clarendon's *History of the Rebellion*, containing 360 portraits, etc., 180 of which are drawings in sepia; the first edition of the same book with Duchess (Sarah) of Marlborough's autograph; Coryate's *Crudities*, Daniel's Works, Drake's Voyages, Drayton's Works, Dugdale's *Monasticon*, large paper copy of the original edition, and other works

of the same author. Besides these are other English works not worthy of special mention.

So much for the second portion of this famous library, which is little if at all inferior in importance to the first portion. We may therefore expect a large gathering in Leicester Square in April, and a renewal of the interest shown in December last. The third portion is announced for July next.

### BECKFORD AND HAMILTON LIBRARIES.

"**T** never rains but it pours" is a homely but a true proverb, and a striking illustration of its truth is to be found in the announcement

of the forthcoming sale of two of the finest Libraries in the kingdom. No sooner has the first part of the Sunderland Library been sold, and just as book lovers are beginning to talk of the second part, than rumours reach London that the two famous Libraries housed at Hamilton Palace are about to be brought to the hammer in Wellington Street. The mere announcement awakes memories of two remarkable men—William Beckford, and the Marquis of Douglas and Clydesdale—and the thoughts of buying some of the treasures so long hidden from public gaze will fill the book lovers of Europe with the greatest excitement and enthusiasm. Such an opportunity of obtaining matchless copies has not occurred before in the memory of living men. Books in the most exquisite of bindings, and around which crowds of historical associations attach, are here in profusion. Money was no object to either of these collectors, and in consequence they were able to obtain the choicest books that money could buy,—books the like of which are seldom now to be obtained at any cost.

William Beckford, the author of *Vathek* and the owner of Fonthill, was a universal collector. Many of his treasures he could be induced to part with—in fact, he constantly sold his pictures—but he dearly loved his books, and never would part with one. A man who could excite the wonder and admiration of Lord Byron can have been no ordinary man.

His estate at Cintra, the "glorious Eden" of the south, where he first built himself a palace and then deserted the place, is described in the first canto of *Childe Harold* :—

"There thou, too, Vathek ! England's wealthiest son,  
Once found thy paradise, as not aware  
When wanton wealth her mightiest deeds hath done,  
Meek Peace voluptuous lures was ever wont to shun,  
Here didst thou dwell, here scenes of pleasure plan  
Beneath yon mountain's ever beauteous brow :  
But now, as if a thing unblest by man,  
Thy fairy dwelling is as lone as thou."

Beckford squandered his money in the most reckless manner, and at his bidding Fonthill arose, one of the wonders of the world. He bought Gibbon's library, and left it locked up at Lausanne, and the reason he gave for the purchase was that he might have some books to read when he happened to visit that town. It is not surprising that so eccentric a man excited the popular wonder, and that when in consequence of the depreciation of his West India property he decided to sell Fonthill the public excitement was intense: Fonthill, which had been talked about by the whole nation but only seen by a very few. This was in 1822. Seven thousand two hundred catalogues were sold at a guinea each to those who wished to see the place. It was not disposed of by Mr. Christie at public auction, but sold *en masse* to Mr. John Farquhar for £330,000. Beckford reserved, however, some of his choicest books, pictures, and curiosities. In the following year the whole collection was dispersed by Mr. Phillips, and the sale occupied thirty-seven days. With the money he received from Mr. Farquhar, Beckford purchased annuities and land near Bath. He united two houses in the Royal Crescent by a flying gallery extending over the road, and his dwelling became one vast library. He added to his collection up to his last days, and obtained many books at Charles Nodier's sale.

In 1810 Beckford's second daughter, Susanna Euphemia, married Alexander, Marquis of Douglas (who succeeded his father as 10th Duke of Hamilton and 7th Duke of Brandon in 1819), and to her he left all his property. Beckford died at Bath on May 2, 1844, aged 84. His personalty was sworn under £80,000, and the will (dated 1842) was written on one side of a sheet of foolscap. The magnificent library was moved to Hamilton Palace, and there it

has remained ever since. In June next the first portion of this library will be sold by Messrs. Sotheby, Wilkinson, and Hodge. It will extend over ten days, and the alphabet will probably be carried as far as F. The books are now being catalogued, and we shall all look forward with eagerness to see what the catalogue will contain.

Mr. Henry G. Bohn says, in an interesting letter to *The Times*, that Beckford was the greatest book enthusiast he ever knew. He was a great collector of "Aldines and other early books bearing the insignia of celebrities, such as Francis I., Henri et Diane, and De Thou, and especially of choice old morocco bindings by Desseuil, Pasdeloup, and De Rome." There are also many of those old French and Italian books known as *Faetia*, respecting which we might parody Charles Lamb's description, and call "books which every gentleman's library should be without."

Mr. Bohn writes further that after Beckford's death, and while the books were still at Bath, the Duke of Hamilton wished to sell the whole library. Mr. Bohn offered £30,000, payable within a week; but although the Duke would willingly have accepted the offer, the Duchess would not agree to the sale of her father's books. Mr. Bohn considers the library to be worth, at present, about £50,000.

The Duke of Hamilton (then Marquis of Douglas) collected his own magnificent library at the same time that Beckford was adding to his, and this will be sold when the sale of the Beckford Library is completed. A large portion of it was collected in Italy and various parts of the Continent. The Greek and Latin manuscripts obtained by the Marquis of Douglas when on his diplomatic mission to Russia are unrivalled specimens of early art. Probably the gem of the whole collection is the manuscript on vellum of Dante's *Divina Commedia*, written about the year 1450. It is ornamented with eighty-eight original designs, supposed to be the work of Sandro Botticelli. Dr. Waagen has pronounced these drawings to be the finest and most original illustrations of the kind ever produced. Of other choice MSS. we may mention Alain Chartier, Poesies, fifteenth century; Histoire du Roi Alexandre, fourteenth century; the first translation of the



Bible in French (by Guyard des Moulins), 1291, on vellum, with illuminations (this was printed in 1490 by order of Charles VIII.); a superb MS. of the Koran, with brilliant illuminations; a Missal executed for Cardinal Julius de Medicis, afterwards Pope Clement VII.; another Missal which formerly belonged to Charles of Lorraine, Duke of Guise; a MS. of Horace, executed for Ferdinand I., King of Naples; and a very beautiful MS. on vellum, in two folio volumes, of S. Augustin *De la Cité de Dieu*, with miniatures and illuminated initials. There are first editions of the classics, such as Apuleius, 1469, Sallustius, 1470, etc.

Mr. Bohn expresses his opinion that the Hamilton Library will be found to be of still greater commercial value than the Beckford Library. Many of the books in both libraries were supplied by him.

This short list will be sufficient to show what a feast of good things Messrs. Sotheby are about to spread before the book-buyers of Europe and America. Some persons will lament that two such magnificent libraries should be dispersed; but surely it is better that the books should enrich a considerable number of other libraries than remain on the shelves at Hamilton Palace unused.

## REVIEWS.

*Aungervyle Society*.—No. 1, *Flagellum Parliamentarium*, 1671. Nos. 2-4, *A Journey into England in the year 1598*, by PAUL HENTZNER. No. 5, *A Garland of Old Historical Ballads*, 1600-1752. No. 6, *Fragments of Ancient Poetry* (James Macpherson's First Ossianic Publication), 1760. (Edinburgh: Privately printed for the Aungervyle Society, 1881.) 8vo.

We have here before us a very interesting series of reprints by the newly established Society whose founders have taken the name of the worthy author of the *Philobiblon*. On the title-pages these weighty words of Richard de Bury are printed: "You, O books, are the golden vessels of the Temple, burning lamps to be ever held in the hand." The first number contains the curious pamphlet of Andrew Marvell, which consists of Sarcastic Notices of nearly 200 members of the First Parliament after the Restoration (A.D. 1661 to A.D. 1678). We need feel no surprise that the Government offered a reward for the discovery of the author, and that the tract was rigidly suppressed, when we read such characters as the following:—

"Sir Jonathan Trelawny.—A private for-sworne cheate in the Prize Office, with the profit of which he bought the place of the Comptroller to the Duke of York; of the King's Privy Chamber." "Sir Gilbert Talbot, the King's jeweller.—A great cheat at bowls and cards; not born to a shilling." "Thomas King.—A poor beggarly fellow, who sold his voice to the Freemen for £50 bribe." "Sir William Bucknell.—Once a poor factor to buy malt for the brewers, now a farmer of the Revenues of England and Ireland, on the account of the Duchess of Cleveland, who goes snip with him, to whom he has given £20,000." No original printed copy of this list is known to exist, and the present reprint is taken from one of the two manuscript copies in the British Museum. *Hentzner's Journey* is a well-known book, but not a very accessible one, and this reproduction is therefore welcome. *The Garland of Old Historical Ballads* contains "Marie Hamilton," now first printed in its entirety; "Rob Oig," written on a son of Rob Roy; and "Willy and Mary," a violent attack upon the king and queen bearing those names.

The Aungervyle Society was founded last year, for the purpose of printing rare and curious historical tracts and manuscripts, facetiæ, ballads, etc., to be issued to the members monthly. The subscription list is limited to 150, but we understand that there are still a few vacancies. The Hon. Secretary is Mr. Edmund Goldsmid, of 30, Castle Terrace, Edinburgh.

*Shakespeare Bibliographie*, 1879 and 1880. *Mit Nachrichten zur Bibliographie seit 1864*, in Band 1, 2, 3, 5, 6, 8, 10, 12, und 14 des *Jahrbuches*. Von ALBERT COHN, *Separat-abstract aus dem Shakespeare Jahrbuch*, Band xvi. 1881. 8vo, pp. 47.

We all know the great extent of Shakespearian literature in the present day, and a catalogue such as the present brings this very forcibly under our notice. The Bibliography is arranged under four chief headings—viz., 1, England and America, 2, Germany, 3, France, 4, other countries, including Bohemia, Denmark, Finland, Greece, Holland, Italy, Poland, Portugal, Russia, Sweden, Spain, Hungary, India, Cape of Good Hope. The name of the compiler is a sufficient guarantee for the thoroughness of the bibliography. All the various articles and notes in periodicals are carefully registered, as also are the contents of the books noticed.

*The England of Shakespeare*. By EDWIN GOADBY. Cassell's Popular Shilling Library. (London: Cassell, Petter, Galpin and Co.)

The author has pictured the surroundings of our great poet, and treated of the aspects of the country in which he lived in a thoroughly readable manner. In a short sketch of a large subject doubtful points are apt to be treated as certainties, but Mr. Goadby, while stating his points clearly, is not dogmatic. We are hardly prepared to agree with him that it is somewhat of a marvel how the time and the land ever came to produce William Shakespeare. If this universal genius was to be produced in England, the age in which he did appear is the only one we can accept as really worthy of him. Besides himself it produced the greatest Englishmen that ever lived.

*The Free Libraries of Scotland.* By an Assistant Librarian. (Glasgow: John Smith and Son, 1880.) 8vo, title page, pp. 32.

Mr. Thomas Mason, the librarian of Stirling's and Glasgow Public Library, has here produced an excellent account of the Free Libraries of Scotland. The following is a list of these, in the order in which the various towns adopted the Public Library Act:—

	Present number of volumes.	Revenue from 1d. rate.
1856—Airdrie . . .	4,000	£112
1866—Dundee . . .	32,862	2,400
1867—Paisley . . .	18,060	700
1870—Forfar . . .	3,952	100
1872—Thurso* . . .	2,000	40
1872—Galashiels . . .	3,279	195
1877—Inverness . . .		
1878—Hawick . . .	2,624	195
1880—Dunfermline . . .		

Unsuccessful attempts have been made to put the Act into operation in Aberdeen, Arbroath, Edinburgh, and Glasgow. In the latter town there are, however, two free libraries—viz., Stirling's and Glasgow Public Library, founded in 1791 with the bequest of Mr. Walter Stirling; and the Mitchell Library, founded in 1874 with the bequest of Mr. Stephen Mitchell, which was accepted by the Town Council. This small pamphlet contains a large amount of useful information, collected with great pains and very clearly stated.

*Gloucestershire Notes and Queries.* Parts 11, 12, 13. (London: W. Kent & Co. 1881-82.)

The contents of this quarterly periodical appear week by week in the *Stroud Journal*, and they are well worthy of the permanent form which the Rev. B. H. Blacker here gives them. The local spirit that appears to be so general now is one to be highly commended, particularly when, as in the present case, it provides valuable matter for the local historian, which would otherwise most probably be lost. In Part II. there is a table of contents to Mr. John Washbourn's *Bibliotheca Gloucestriensis*, 1825, this book not containing any such help to the reader; and in both parts are indexes to monumental inscriptions. As the entries are numbered from 370 to 505 it will be seen that we cannot in a short notice give any idea of the varied character of the contents; but we may say that the twelfth part contains a full index to all the parts forming the first volume.

## NOTES AND NEWS.

THE following interesting particulars respecting the progress of the new edition of the valuable *Index to Periodical Literature* are taken from a letter of Mr. W. F. Poole, and just received by the Editor, dated "Public Library, Chicago, Dec. 30, 1881."—"The

\* The smallest place in the three kingdoms possessing a library established under the Free Libraries Act.

work on the copy is now rapidly approaching completion. I have revised it up to and including the long subject *Rome*; and Mr. Fletcher at Hartford, who is making the preliminary arrangements, wrote to me ten days ago that he had just finished the very extended and troublesome subject *United States*. He had expected to complete the arrangement of the copy by the new year, but the latter part of the alphabet has more matter than was expected, the comparison being made with the former edition. He now expects to see the end of the alphabet by Jan. 15. While I am revising the last part of the manuscript he will go through and adjust some titles which could not be done until the matter was arranged and accessible. No embarrassment or difficulty of any kind has occurred in the progress of the work. Our copy is mounted on manila sheets (that it may stand a good deal of handling) 20 x 16 in., with about fifty references to a sheet. The sheets will number about 4600, and as they weigh a quarter of a ton, it is not an easy manuscript to handle. Our original proposal was to bring the references down to January 1880. Thinking it very desirable that they should be brought down to the latest day, we concluded to bring about fifty of the most prominent reviews and magazines down to Jan. 1882. This we have already done, and find that we shall be able to bring the whole list of current publications which are included in our work down to Jan. 1882. The insertion of this additional matter, which can be readily done, and the final revision, will take to about April 1, when we shall go to press. We estimate that the printing of 1200 pages royal octavo in double columns, and smaller type than the former edition, will take a year."

THE first two parts (96 pp. each) of the *Dictionary of Belgian Authors, with a catalogue of their works, from the year 1830 to 1880*, are announced. This work was planned on the occasion of the celebration of the fifth anniversary of Belgian Independence. It will contain biographical sketches of every Belgian author, chronological lists of their writings, an account of their anonymous productions, and of work that has been done in magazines and newspapers. Mention will be made of those writers who have left their native country, as well as those foreigners who have made Belgium their home.

"PHILOMATER," of Old Charlton, asks whether there is in London a library *exclusively* devoted to mathematical works. In answer we may note that the very fine mathematical library of the late Mr. Graves, F.R.S., of Cheltenham, was bequeathed to University College, Gower Street, and is kept distinct from the other books belonging to the College. The library of the late Augustus De Morgan formed the nucleus for the library of the University of London. The library of the Royal Society is specially rich in mathematical books; and the library of the Royal Astronomical Society is largely mathematical, some of the books having belonged to the old Mathematical Society of Spitalfields.

MR. CHARLES W. SUTTON, Chief Librarian of the Manchester Public Free Libraries, is collecting materials for a bibliography of Lancashire authors. A "List of Lancashire Authors" collected by Mr. Sutton

was published in 1876, by the Manchester Literary Club, and the information he is now collecting is for a more extended work.

THE December number of *The Printing Times and Lithographer* contains a list of the leading American engravers, both living and dead, which has been drawn up from Mr. W. S. Baker's *American Engravers and their Works*, a book lately published in Philadelphia. The list contains ninety-two names, and appended to each name are the principal styles practised and the dates of birth and death.

THE *Sheffield Daily Telegraph*, in reviewing our last number, suggests that we might "do great service to the literary republic by pointing out to the world books which are rare and good, and which therefore deserve re-publication." It is further stated that a well-known antiquary who resides in South Yorkshire possesses the late Mr. Hunter's annotated copy of his "South Yorkshire." There are doubtless many such annotated books which have been lost sight of, and we shall be glad to take note of some of these if our readers will oblige us with particulars of such books as have been left by their authors with copious additions and annotations.

THE *Library Journal* notices a critical bibliography of the periodical literature of Russia which has lately been commenced by M. Théod. Elsholz. The first volume, which has appeared, is concerned with the eighty-three periodicals and journals published in French; of these the oldest is the *Camdeon littéraire*, dating from 1755. The first Russian paper devoted to politics was the *Gazette de St. Pétersbourg*, its

earliest number appearing in 1757. A second volume, describing publications in German, will shortly appear; and the work will be completed by a third volume, dealing with the journals that are published in the Russian language.

A VERY valuable feature of the Transactions of the Cambridge Philological Society, the first volume of which has just been published, is a review of the various editions of some of the classics published during the year. These are Homer in 1880 by W. Leaf; Plato in 1880 by R. D. Hicks; Aristotle in 1880 by Henry Jackson; Propertius in 1880 by J. P. Postgate; Servius in 1880 by H. Nettleship.

A VALUABLE analytical table of books published during the year 1881 is given in the *Publishers' Circular*, from which it appears that the number of books published from January to December was 5,406 (consisting of 4,110 new books and 1,296 new editions). These numbers are slightly less than those for 1880, which were 4,293 new books and 1,415 new editions, making a total of 5,708. The numbers arranged under the various months show that less books are published in January than any other month, September coming next, and that the largest numbers are published in December. The following are the numbers for 1881, ranging from the lowest to the highest:—January, 213; September, 229; March, 296; July, 339; August, 352; May, 391; June, 393; February, 402; October, 543; November, 635; April, 665; December, 948:—

The table is divided into fourteen classes, and the following abstract contains a comparison of the years 1880 and 1881:—

Divisions.	1880.		1881.	
	New Books.	New Editions.	New Books.	New Editions.
Theology, Sermons, Biblical. etc. . . . .	708	267	744	201
Educational, Classical and Philological . . . .	507	168	539	143
Juvenile Works and Tales . . . . .	564	155	392	108
Novels, Tales, and other Fiction . . . . .	380	200	446	228
Law, Jurisprudence, etc. . . . .	87	58	69	64
Political and Social Economy, Trade and Commerce	204	22	136	26
Arts, Sciences, and Illustrated Works . . . .	362	117	344	108
Voyages, Travels, Geographical Research . . . .	211	74	200	91
History, Biography, etc. . . . .	286	77	356	81
Poetry and the Drama . . . . .	132	55	111	37
Year Books and Serials in Volumes . . . . .	353	—	335	4
Medicine, Surgery, etc. . . . .	148	54	108	56
Belles Lettres, Essays, Monographs, etc. . . .	80	86	149	98
Miscellaneous, including Pamphlets, not Sermons .	271	82	181	51
	4,293	1,415	4,110	1,296
		4,293		4,110
		5,708		5,406

MR. JOHN TAYLOR of Northampton has in progress a "Bibliotheca Northamptonensis: a Bibliographical Account of what has been published on the history, topography, antiquities, customs, family history, etc., of Northamptonshire," which comprises above 6,000 references. It will contain an exact copy of the title, with list of portraits, engravings, etc., of every book,

tract, or single sheet which has been printed in connection with the county from the invention of printing to the present time.

THE REV. SAMUEL CLARK, sometime pastor of the church in Alcester, and minister of St. Benet-Fink, was a very voluminous author of the seventeenth cen-

ture. His *Saint's Nose-gay or a Posie of 741 Spirituall Flowers*, 1642, has been privately reprinted by Messrs. Wyman and Sons, with a memoir of the author by his descendant G.T.C. No correct list of Clark's writings exists, and nothing is known of some of these works. The editor has printed a list which he says is probably the least incomplete one yet produced, and this extends over fourteen of his small pages.

THE late Mrs. Hugo, the widow of the Rev. Thomas Hugo, the well-known antiquary and Bewick collector, has bequeathed the collection of papers and manuscripts made by her late husband for the history of Somersetshire to the British Museum; the collection of papers and manuscripts for the history of Taunton to the Somersetshire Archaeological Society; and the Catalogue of the British Museum Manuscripts acquired between 1782 and 1835, of which very few were printed, to the Society of Antiquaries. The collection of the works, engravings, and blocks of Bewick, left to her by her husband, is to be offered to the British Museum at one-half of the value placed upon them by some agreed valuer.

There are said to be about three hundred manuscripts of Dante scattered about among the libraries of Florence, and it is now proposed to collect all these in the Laurentian Library.

THE *Memorial History of Boston*, edited by Mr. Justin Winsor of Harvard, being now completed in four volumes, the editor proposes to apply the same co-operative method of authorship adopted in that book to a much more extended work. This will be a *Narrative and Critical History of America, with Bibliographical and Descriptive Essays on its Historical Sources and Authorities*, to be completed in eight volumes. The following is an outline of the plan to be adopted:—Vol. I., America before Columbus; Vol. II., Spanish Discoveries and Conquests in America; Vol. III., English Discoveries and Settlements in America; Vol. IV., The French in North America in the Sixteenth and Seventeenth Centuries; Vol. V., The French and English in North America from the English Revolution to the Peace of Paris in 1763; Vol. VI., The American Revolution, 1763-83; Vol. VII., The United States, 1783-1850; Vol. VIII., The American Outgrowths of Continental Europe in the Eighteenth and Nineteenth Centuries. The publication will commence with Vol. III., the several sections of which will be written by the following:—Introduction, "The Physical Condition of North America as influencing European Civilization on the Soil," by Prof. N. S. Shaler, of Harvard; chap. i., "The Cabots," by Charles Deane, LL.D., of Cambridge; chap. ii., "Hawkins and Drake," by Rev. Edward I. Hale, D.D.; chap. iii., "Explorations to the North-west," by C. C. Smith, Mass. Hist. Soc.; chap. iv., "Roanoke and Virginia," by R. A. Brock, Virginia Hist. Soc.; chap. v., "Sir Walter Raleigh," by Wm. Wirt Henry, Virginia Hist. Soc.; chap. vi., "Norumbega and its Explorers," by Rev. B. F. De Costa, N. Y. Hist. Soc.; chap. vii., "Religious Element in the Settlement of New England," by Rev. G. E. Ellis, D.D., V.P. Mass. Hist. Soc.; chap. viii., "The Pilgrim Church, etc.," by F. B. Dexter, Prof. of Amer. Hist. in Yale College; chap. ix., "The Great Council for New England,

etc.," by Charles Deane; chap. x., "The Dutch in New York," by B. Fernon, Keeper of Hist. Records, State of N. Y.; chap. xi., "The English in New York," by J. A. Stevens, Ed. Mag. of Amer. Hist.; chap. xii., "The Swedes on the Delaware," by Prof. Gregory Keen, Penn. Hist. Soc.; chap. xiii., "The English in Jersey and Pennsylvania," by Wm. A. Whitehead, Sec. N. Jersey Hist. Soc., and F. D. Stone, Librarian Penn. Hist. Soc.; chap. xiv., "The English in Maryland and Carolina," by W. T. Brantley, Maryland Hist. Soc.; chaps. xv. and xvi., Critical Essay, by the Editor. Mr. Winsor says that the work will have a peculiarly bibliographical character, and his last chapter will contain an account of contemporary maps as illustrating the English progress in discovery.

It is announced by the *Academy*, on the authority of *Polybiblion*, that that vast work, the *Acta Sanctorum* of the Bollandist Fathers, is about to be continued with some vigour. The first volume appeared at Antwerp in 1643, under the editorship of Father Johann von Bolland himself. The most recent, called variously vol. lix. or vol. lx., was published in 1867. This is the twelfth for October, but it does not carry the calendar to the end of that month. With this it was generally thought that the work had stopped; but now we hear that a new generation of Bollandists are taking up the task with fresh vigour—"en se conformant à toutes les exigences de l'érudition moderne par rapport à la publication des textes." Vol. xiii. for October, finishing that month, is already half printed, and will be published in the course of next year; and the first three days of November have been written. An index, more elaborate than that at the end of each volume, is being compiled for the whole sixty. In addition, the Bollandist Fathers propose to issue a series of *Analecta Bollandiana*, discussing the many "hagiographical documents" which they have come across in the course of their "secular" work. This will be published in Latin—the first part in March 1882; and the assistance of outsiders will not be rejected.

A FEW months ago there was published at Frankfort-on-Main a life of Christian Egenolff, the first settled printer in that town, by Dr. H. Grotefen, a work of a few pages in 4to. This has now been followed by a larger volume, by H. Pallmann, in roy. 8vo, on Sigmund Feyerabend, the most famous bookseller of the sixteenth century, which forms an important contribution to the history of bookselling at Frankfort at that period.

MR. SAMUEL TIMMINS, F.S.A., delivered two Christmas holiday lectures at the Birmingham and Midland Institute. The subject of the first was "Writing," that of the second "Printing." Chromolithographs of illuminated manuscripts, specimens of writing materials, and enlarged photographs of Cocker's penmanship thrown on a screen by the magic lantern, were shown in illustration of the lecture on writing. Mr. Timmins traced the history of printing from the earliest block books to the modern newspaper, and drew special attention to the great improvements made by Baskerville, who treated type-founding as a fine art.

A PAPER by Mr. J. Ballinger, librarian of the Doncaster Free Library, entitled *Notings from my Note Book*, was read before the Library Association at the last meeting, on Friday, January 6th. Mr. Ballinger related the success of an experiment intended to make the benefits of his library better known. In April 1881 he issued a circular letter (in which the advantages afforded by the library to the townspeople of Doncaster were set forth) to every householder in the town, and enclosed a form of application for a borrower's ticket. The result was that the library has become better known, and the number of books lent out has largely increased.

THE January number of the *Palatine Note Book* contains a "Bibliography of the Works of Dr. Robert Mossom," and a notice of Dr. Dee's copy of Gesner's "Thesaurus de Remediis Secretis."

MR. ALEXANDER RAMSAY, F.G.S., has lately issued the fifth number of his *Scientific Roll and Magazine of Systematised Notes*. The five numbers now published deal with the general subject of Climate. Mr. Ramsay has a large mass of matter ready for publication, which consists of analyses of books and papers connected with the Natural History Sciences: but he requires a much enlarged subscription list to produce more rapidly what cannot fail to be a great aid to scientific inquirers.

THE art of printing in India is described in a short article in the *Indian Antiquary* for March 1873. It was introduced into India by the Goa Jesuits, about the middle of the sixteenth century, but they printed only in the Roman character. It is based on the Portuguese pronunciation of the alphabet. In the seventeenth century the Jesuits appear to have had two presses at Goa. At Cochín, however, a lay brother of the order, Joannes Gonsalves, first cut Malabar-Tamil types in 1577, and printed *Doctrina Christiana*. After this appeared, in 1578, a book entitled *Flos Sanctorum*, which was followed by the Tamilic dictionary of Father Antonio de Proenza, printed in 1679 at Ambalacate, on the coast of Malabar. From that period the Danish missionaries at Tranquebar have printed many works, a catalogue of which may be found in *Alberti Fabricii Salutaris Lux Evangelii*, p. 395. The *Indian Antiquary* of June 1873 gives many curious particulars of these books.



## CORRESPONDENCE.

### BIBLIOGRAPHIES IN PROGRESS.

I GLADLY comply with your request as stated in the Editorial note on p. 30. I have a Bibliography of Aberdeen on hand, and will feel obliged if you will insert it in the proposed list. I have no doubt many Bibliographers are troubled in the same way as I am, and if it falls within the scope of your correspondence we might speedily be extricated from our difficulties. We hear of books of our class, but have either no access to copies known to us, or do not know where

a copy is to be found: e.g., Dr. Joseph Robertson, in *The Book of Bonaccord*, p. 55, speaking of *Edward Raban*, says, "In that year (1622), he printed . . . the tale of 'The Twae Freirs of Berwick.'" Can any of your readers tell me where this book is to be seen, or better, send me direct a copy of the title-page, size, collation, and any other particulars? In catalogues it would probably be found under the name of the author, "William Dunbar."

J. P. EDMOND.

64, Bonaccord Street, Aberdeen.

### MISLEADING AND MISCONSTRUED BOOK-TITLES.

BOOK-TITLES are either arbitrary or descriptive: I have no present concern with the former, but must confine my remarks to those falling within the latter category. Descriptive titles must vary as much as the idiosyncrasies of the writers themselves to whom they are due: they may be epigrammatic, hitting off the essential feature of the work in a single line; or tedious, attempting a wearisome inventory of its contents, exhausting to the reader, and irritating to the luckless bibliographer. As an example of the curt, but sufficient title, I would mention Meyer's *Geschichte der Botanik*. Three words only, but the whole story is told. Compare it with the following:—*Adam in Eden; or, Nature's Paradise. The History of Plants. Fruits, Herbs, and Flowers. With their several names, whether Greek, Latin, or English; the places where they grow; their Descriptions and Kinds; their times of flourishing and decreasing; as also their several Signatures, Anatomical appropriations, and particular Physical Virtues; Together with necessary Observations on the Seasons of Planting and Gathering of our English Simples, with Directions how to preserve them in their Compositions or otherwise. A Work of such a Refined and Useful Method, that the Arts of Physick and Chirurgie are so clearly laid open, that Apothecaries, Chirurgeons, and all other ingenious Practitioners, may from our own Fields and Gardens, best agreeing with our English Bodies, on emergent and sudden occasions, compleatly furnish themselves with cheap, easie, and wholesome Cures for any part of the Body that is ill-affected. For the Herbarist's greater benefit, there is annexed a Latin and English Table of the several names of Simples; with another more particular Table of the Diseases, and their Cures, treated of in this so necessary a Work. By William Coles, Herbarist.* The title-page then gives a quotation from Scripture, and the information that it was published in London, 1657. When title-pages such as this were in vogue, nothing less than folio size would suffice to contain the author's garrulity.

To come more directly to my especial point, I would here only say that authors frequently are far too oblivious of the stranger's eye, which will often read the title after a fashion which, if it were known to the writer, would sadly trouble him. Mistakes are certain to occur, but some writers appear to contrive them, like springs, on purpose to capture the unwary. I have given examples of these on page xvii. of the *Guide to the Literature of Botany*, and some notorious ones are cited by Mr. Henry B. Wheatley in his *What is*

an *Index*! p. 57. It may be said in rejoinder that negligence or imperfect acquaintance with the subject or language has led to these blunders; often it is so, but that can hardly be alleged in all cases. Some of the more amusing and striking specimens which I have lately stumbled upon are appended. My first budget is extracted from the *Bibliotheca Historico-naturalis*, a half-yearly publication, issued at Göttingen, under competent editorship; I only had occasion to peruse the sections containing botanical books, else possibly more might have been discovered.

"Davenport, Emma.—*Pickle Flora and her Sea-side Friends*. Illustrated by Absolon. London, Griffith and Farran. 16. (170 p.) [Op. cit. 1862, p. 114.] A child's story-book, without the slightest connection with the botanical flora.

"Ewing.—*Feamainn Carraghaidhiell, Argyllshire Seaweeds*. 8. 138 p. Glasgow. London, Hamilton." [Op. cit. 1872, p. 109.] Title misspelled here, correctly given in *Guide to the Literature of Botany*, p. xvii., with a note on this volume of sermonettes.

"Mayne-Reid.—*Gli esuli nella foresta; cognizioni di scienza fisica e naturali*. 2 vol. 18. (128 e 148 p.) Milano 1866, P. Crraara [sic] G. Gnocchi, L. 2.00." [Op. cit. 1868, p. 9.] I have not been successful in getting a glimpse of this book, but it seems like an Italian version of *The Forest Exiles; or, the Perils of a Peruvian Family amid the Wilds of the Amazon*. London, 1855, 8°.

"Mayne-Reid.—*Le chasseur de plantes. Traduit de l'anglais par Mme. Henriette Loreau, et illustré de 12 vignettes*. 18. (317 p.) Corbeil, L'Hachette et Cie." [Op. cit. 1868, p. 113.]

This is a version of *The Plant Hunters; or, Adventures among the Himalaya Mountains*. London, 1858, 8°. Neither this nor its predecessor has the slightest right to rank even as an elementary work on science. Still worse is this—

"Hyett, W. H. *Flowers of the south. From the hortus siccus of an old collector*. 4. London, Pickering." [Op. cit. 1869, p. 31.]

The volume itself has the initials F. R. S. appended to the author's name, so that the surprise is the greater when the book is opened and found to consist of nothing but versified translations from Latin and Italian poets.

A curious creation of a new author also appears in the *Bibliotheca* for 1877, at p. 44. The passage runs, "Passaggio, G., *delle crittogame alle fanerogame, dedotto essenzialmente dallo studio degli organi riproduttori*. Padova, tip. Prosperini, 20 p. 8." This was an anonymous work by, I believe, Signor Massalongo, and the real title begins, "*Graduale passaggio delle crittogame*," etc.

The *Bookseller* for May, 1879, p. 431, under its heading 'Botany, Farming, and Gardening,' gravely enumerates as coming under that category, Mr. Richard Garnett's selection from Coventry Patmore's poems entitled *Florilegium Amantis!* The error here cannot in fairness be ascribed to the title. A title which long baffled me, taken from a foreign catalogue, was, *Clerk, P. K., a Botanical Lexicon*. Lond., 1837, 8°. At length I found the explanation to be that a book bearing this title was issued by "The Rev. Patrick Keith, Clerk, F.L.S.," as he styles himself on the title-

page. The failure to remark the comma before Clerk, and the author's foolish affectation, caused the foreign cataloguer to go astray; and small blame to him!

The next three examples are taken from the *Botanisches Centralblatt*, a weekly publication giving prompt information of works on botanical subjects as they issue. In the early numbers of this serial, a few slips occurred, such as these:—

"Mazzoni, Giov., *Malettie dei bambini; memorie*. Casale, 1879, 32°." [Op. cit. 1880, p. 84.] Was *bambini* mistaken for *bambù* or *bambagia*, in this case? Anyhow it is a medical work, not on plant diseases, but on children's ailments.

"Le Bourgeois, Mdle. Marie. *La goutte de miel*. Angers et Paris, 1879. 18°." [Op. cit., p. 151.] This title would lead one to think of Darwin's researches on the action of bees in the fertilization of clover, but it seems it is only a child's story book.

"Rohmer, Joseph. *Les Variations de forme normale et pathologique de la plante du pied, étudiées par la méthode graphique*. Nancy, 1880. 4°." [Op. cit. p. 409.] This is truly astounding; shoemakers might profit by it rather than botanists.

Even the painstaking Pritzel was deceived into ranking as a botanical treatise *The Lotus, or Faery Flower of the Poets*. London, Simpkins, 18--. 12°." *Thesaurus*, ed. 1, p. 341: and an earlier bibliographer, Albrecht von Haller, has this, "*James Howel, dendrologia or Dodona's grove*. London, 1640, 8°," from the Bodleian catalogue; but not having seen it, he was rather doubtful about its nature, and added, "*si huc facit*." See his *Bibliotheca Botanica*, vol. i., p. 461. This is a political work, its title being *Dendrologia, Dodonas Grove, or the Vocall Forest*.

This topic might easily be enlarged into a volume; those who care to pursue it further can refer to Isaac Disraeli's *Curiosities of Literature*, Wheatley's *What is an Index?* and a paper by Professor Otis H. Robinson, in *The Special Report on the Public Libraries of America, Part I., Washington, 1876*, pp. 715-726.

In the foregoing, I have confined myself to those mistakes which have come more especially under my notice, which may be regarded as supplementary to the better known instances given in the works I have just cited.

B. DAYDON JACKSON.

## LOST BOOKS.

SOME months ago I started in *Notes and Queries* a list of books not to be found in the British Museum, and I continue to send up additions to this list whenever I unfortunately have occasion to. But one often comes upon the mention of books which cannot now be found. A list of these books, with the references to where they are mentioned, would be very valuable. I will quote an example of what I mean. "Ingulphus, Bishop of Lisieux, who lived in the eleventh century, says that Edward the Confessor caused the tables of *Æsop* to be translated. Ingulphus informs us that Alfred had translated them from the Greek into Saxon in the ninth century."—*Journal of Arch. Association*, vol. xxiii. p. 136. Perhaps if I put my many notes together on this curious and im-

portant subject they might be considered as worthy of a place in these pages.

G. L. GOMME.

MR. GOMME's suggestion is a very good one, and I should like to ask for information respecting Ben Jonson's translation of Barclay's *Argenis*. I venture to quote the following passage respecting this lost book from my edition of *Every Man in his Humour* (Longmans, 1877).—"About this time (1621) Jonson must have been employed upon a work of which no note has been taken, either by his biographers or by general bibliographers. On May 11, 1622, Chamberlain wrote to Carleton as follows:—"Barclay's *Argenis* has grown so scarce that the price has risen from 5s. to 14s. The king has ordered Ben Jonson to translate it, but he will not be able to equal the original. (Calendar of State Papers, Domestic, 1619-23, p. 390.) Certain entries in the Stationers' Registers illustrate this extract; for instance, on June 29, 1622, the original of the *Argenis* was entered for reprint by the partners in the Latin stock, and on October 2, 1623, "Master Blount entered for his copie—a booke called John Barclay's, translated by Benjamin Jonson." The question naturally arises, whether this translation was ever printed; and I think we must come to the conclusion that it was not, because Kingsmill Long, whose translation of the *Argenis* was published in 1625, distinctly says in his dedication that he had "kept his MS. by him for a time in the desire and hope to have it undertaken by a more able workman; . . . but finding none in so long time to have done it," he "adventured to become the keye to his peece of hidden treasure." This is surely conclusive evidence that, if Jonson translated the work, it could never have been published, but must have remained in manuscript." Does the MS. still exist?

HENRY B. WHEATLEY.

#### HUGH SPEKE (i. 30).

IN answer to an inquiry of Mr. Robert Harrison, of the London Library, respecting Hugh Speke's book on the Revolution of 1688, he is informed that the following manuscript corrections by a contemporary hand occur in a copy of that book now in the Library of Dr. Corrie, Master of Jesus College, Cambridge, viz. :—

- page 7, line 2, "n" for "to."
- " 9, " 22, "that" struck out.
- " 23, " 22, "tion" " "
- " 41, " 17, "of" inserted.
- " " 26, "the" inserted.
- " 45, " 14, "if" "
- " " 25, "a" "
- " 51, " 59, "mis-" "
- " " 10, 11, "as misrepresented in the character that Libeller gives of him of which" struck out.
- " 53, " 21, "in" struck out.
- " 70, " 12, "yet" inserted.
- " 79, " 18, "in some things" struck out.

There is no other MS. addition in this copy. It may perhaps be allowed to add to this communication that, according to the book entitled *Revolution Politics, etc.*, Part vii., p. 68, etc., Mr. Speke

had as little scruple about betraying King James II. as in issuing a fictitious proclamation in the name of the Prince of Orange.

#### ABBREVIATED SURNAMES.

I HAVE very recently obtained a copy of *The Psalm-Singer's Jewel: or, Useful Companion to the Singing-Psalms.* By WILLIAM TANS'UR, Senior.—Musico-Theorico. . . . London: Printed for S. Crowder, at the Looking Glass, over- against St. Magnus's Church, London Bridge. MDCCLX. 8vo. As I do not remember to have met with an abbreviated surname before, I make "a note of it" in THE BIBLIOGRAPHER; and shall be glad to learn of any other instances.

Nottingham.

J. POTTER BRISCOE.

[The vagaries of family nomenclature are numerous, but men seldom curtail their surnames, and it seems more probable that the mark is intended as an accent than as an abbreviation. There is a parish named Tansor near Oundle, Northamptonshire: did this surname originate there?—ED.]

#### THE ALDINE PRESS (i. 64).

MR. J. B. CALDECOTT must surely have misread Mr. Theodore De Vinne's article in *Scribner's Magazine* for October 1881, entitled "The First Edition"—Aldus Manutius—in which he says, "No book was printed by him in the years 1510 and 1511. Next year he began again, but poorer than ever. His imprints after 1513 show that he was then in partnership with Torresano, who furnished most of the money capital. His ardour in publishing books increased with age, and with the accession of means; in two years [1512—1514] he printed twenty-one [25?] books, eight of them folios." A complete short-title chronological list of all the Aldine productions from 1494 to 1598 can be seen in Ebert's *Bibliographical Dictionary*, vol. iv. pp. 2028 *et seqq.*, Oxford 1837 (English trans.). An extremely useful and handy book.

J. C. HUDSON.

THE source from which Mr. J. B. Caldecott has derived his information respecting the Aldine Press is certainly not trustworthy. According to the late Amboise Firmin Didot's work, entitled *Alde Manuce et l'Hellénisme à Venise* (Paris 1875), the Aldine Press was suspended during the years 1510 and 1511 in consequence of the war of the League of Cambray against Venice and the disasters which resulted from it. The press was started again in 1512, with an edition in 8vo of Chrysoloras' *Erotemata*, and a third edition in quarto of Lascaris' *Grammar in Greek*, with a Latin translation on the opposite page, which appeared in October of the same year. Aldus also issued in 1512 a new edition of the *Familiar Epistles of Cicero*. In 1513 appeared the *Commentaries of Caesar*, in small 8vo, edited by Jucundus, an architect of vast erudition, who also designed the maps and

illustrations which are contained in the volume, the illustration of the Bridge over the Rhine appearing there for the first time. In a note M. Didot states that the impression of the text of the *Commentaries of Cæsar* was terminated in April 1513, but that the volume cannot have appeared before the end of the same year, the second preface (it contained two) being dated December. If the work of M. Didot's referred to were not of easy access, one might be induced to give in detail the titles of the other books issued by Aldus in 1513 and 1514, but it is clear that the statement that nothing was issued from the Aldine Press between the years 1510 and 1515 is erroneous.

Manchester.

JOHN GALWEY.

MR. J. B. CALDECOTT, under the above heading, asks for information as to the Aldine Cæsar of 1513 which he possesses. Mr. Caldecott is wrong in supposing that "no works were issued between the years 1510 and 1515." Under the date of 1510 editions of *Cicero's Rhetorica*, 4to, and *Martial*, 8vo, have been mentioned by some Bibliographers, but are believed to be apocryphal. The *Catullus*, 8vo, and *Historia Romana Scriptores*, 8vo, stated by the Cardinal de Brienne in his *Serie delle Edizioni Ald.* as having been in his possession, and dated 1511, Renouard had in his hands and proved to be forgeries so far as the date was concerned, the final X of the date MDXIX having been erased.

But in 1512, besides a Valerius Maximus, 8vo, and *Martial*, 8vo, as spurious as the 1510 or 1511 editions, but quoted by Manni and other bibliographers, there are three well-known works known to have been printed by Aldus. The first is *Lascaris de partibus orationis*, "Venetiis, apud Aldum, mense octobri MDXII," 4to, being the third edition of the work. The second is "Erotemata Chrysoloræ," 8vo, of which several copies on vellum are known. The third *Ciceronis Epistola Familiæres*, 8vo, of which a copy on vellum was sold at the La Vallière sale, No. 3217. In 1513 no less than ten works were printed by Aldus, among them the Cæsar mentioned by Mr. Caldecott, and which should bear the date, etc., on page 264. It was printed "Mense Aprili;" the preface bears the date of November 1513. Lastly, in 1514 Aldus Manutius produced eleven works, amongst others "*Il Petrarcha*," 8vo, dated August 1514, of which a copy on vellum is in the British Museum.

EDMUND GOLDSMID.

30, Castle Terrace, Edinburgh.

SIR,—Mr. Caldecott should consult Renouard's "*Annales des Aldes*," 1834, 8vo. Renouard describes an edition of Cæsar 1513, "Mense Aprili," but none of November. If Mr. C. possesses a copy of that date he will do well to describe it.

ROBERT S. TURNER.

A 5, Albany, W.

[We have received other replies to the same effect.—ED.]



## BOOK SALES.

Dec. 8th, 9th, 10th, 11th, 1881.—MESSRS. SOTHEY, WILKINSON, & HODGE—Libraries of a Clergyman and of the Rev. George Sandby. Lot 321, Walton, Biblia Polyglotta, 6 vols., 1657, £6 5s. 422, Hume and Smollett's History of England, L.P., india proof portraits, 13 vols., Oxford 1836-7, £8 17s. 6d. 424, Surtees Society's Publications, vols. 4, 30, 35, 42, 45, 49, 52 to 71, 26 vols., 1836-80, £14 10s. 481, Chaucer's Works, black-letter, R. Toye 1542, £8 5s. 567, Swift's Works, by Scott, 19 vols., 1814, £5 12s. 6d. 611, Bewick's Fables, L.P., 1818, 5 guineas. 649, Beauties of England and Wales and Scotland, L.P., £5 10s. 967, British Poets, 100 vols., Chiswick 1822, £13. 1018, Ruskin's Stones of Venice, 1st ed., 3 vols., 1851-53, £12 10s. 1032, Spalding Club Publications, 27 vols. 4to, and 2 vols. folio, 1841-67, £16 15s. 1039, Bowdich's Fresh Water Fishes of Great Britain, 11 nos. of text and 11 nos. of coloured plates, 1828-38, £32 (subscription price, £23 2s.). 1067, Lodge's Portraits, fine impressions, 3 vols. fol., 1821-28, £12 5s. 1161, Grote's Greece, 12 vols., 1846-56, £6 7s. 6d. 1252, Transactions of Institute of Naval Architects, vols. 1 to 19, 1860-78, £7 15s. 1254, Art Journal, 1847-64, 20 vols., £10 5s. 1359, Blomefield's History of Norfolk, 5 vols. fol., 1739-75, £34. 1420, Ruskin's Seven Lamps of Architecture, 1849, £5 10s. 1428, Thackeray's Works, edition de luxe, 24 vols., 1878-79, £27 10s. 1451, Dickens' Sketches by Boz, 1839, £4 2s. 6d. 1452, Oliver Twist, 3 vols., 1838, £4. 1454, Ruskin's Seven Lamps, 1849, £5 10s. 1471, Alison's History of Europe, 14 vols., and atlas, calf extra, by Riviere, 1849-50, £7 15s. 1478, Macgillivray, British Birds, 5 vols., 1837-52, £5. 1488, Bewick's Quadrupeds and British Birds, 3 vols., mor. extra, 1792-1805, £12 15s. 1496, Ruskin's Modern Painters, 5 vols., 1851-60, £23. 1503, Butler's Hudibras, by Grey, L.P., 60 portraits by Cooper, inserted 1799, £5. 1504, Walton and Cotton's Angler, by Nicolson, 2 vols., 1836, 10 guineas. 1546, Oriental Translation Fund, 30 vols. 4to, and 39 vols. 8vo, £16 10s. 1572, Hutchinson's Cumberland, 2 vols., 1794, £4 10s. 1573, Nicolson and Burn's Westmoreland and Cumberland, 2 vols., 1777, 7 guineas. 1588, Prince's Worthies of Devon, L.P., 1810, £5. 1651, Earl of Carlisle's MS. Papers, 17th cent., 8 vols., £82. 1652, Hon. Wm. Ashby, Queen Elizabeth's Ambassador to Scotland, Correspondence, all apparently about 1589, £15. 1653, Daniell's Oriental Scenery, 6 vols., 1795-1808, £4 12s. 6d. 1661, Holinshed's Chronicles, impft., 4 vols. in 2, 1586, £5. 1663, Hogarth's Works, 86 original plates, purchased from Hogarth's widow in 1784, £12 10s. 1667, Seventy Persian Drawings in 1 vol., mor., £22. 1668, Walton, Biblia Polyglotta, 6 vols., Castell, Lexicon, 2 vols., £15. 1672, Blume, Flora Javæ, 1828, £4 15s. 1678, Chronicon Nurembergense, 1493, £12 15s. 1679, Lt.-Col. C. H. Smith, Horses, original MS., 100 drawings in water colour, 1841, £9. 1681, Lambert's Genus Pinus, 1842, £7 5s. 1682, Owen Jones's Grammar of Ornament, 1856, 10 guineas. 1684, Chaucer's Works, 1561, £4 17s. 6d. 1697, Dickens' Sketches by Boz, 1839, £5. 1721, Chronicon Nurembergense, 1493 (wanting 1 leaf), £9.



1730, Hasted's Kent, 4 vols., old tree marbled calf, 1778-99 (wants list of plates), £25 10s. 1729, Boydell's Illustrations of Shakspeare, 1802, £6 17s. 6d. 1731, Morant's Essex, L.P., 2 vols., 1766-68 (wants title, dedication, etc.), £16.

The first day's sale realised £136 14s. 6d.; the second day, £204 6s.; the third day, £318; the fourth day, £801 1s., making a total of £1,460 1s. 6d.

Dec. 20th, 21st, 23rd, 1881.—MESSRS. SOTHEY, WILKINSON, & HODGE—Library of a Collector (Mr. Gulston). A large number of foreign armorial and heraldic works were included in this sale. Lot 156, Histoire du Duché de Valois, 3 vols., mor., 1764, £7. 207, Desormeaux, Histoire de la Maison de Bourbon, 5 vols., 1772-78, £5 10s. 234, Molière, Œuvres, plates by Boucher, 6 vols., 1791, £8. 237, Rollin, Histoire Ancienne, Histoire Romaine, etc., 16 vols., 1740-52, orange mor., fine set, £6 15s. 238, Watson's Earls of Warren and Surrey, 2 vols., 1782, £5 10s. 288, Guichenon, Histoire de Bresse et de Bugey, 1650, 6 guineas. 298, Bouche, Chorographie de Provence, 2 vols., 1664, 6 guineas. 309, Geliot, Science des Armoiries, Dijon, 1661, £7 15s. 339, Edmondson's Heraldry, L.P., 2 vols., 1780, £5 15s. 353, La Roque, Maison de Harcourt, 4 vols., 1662, £16. 357, Brizard, Histoire de la Maison de Beaumont en Dauphiné, 2 vols., 1779, £12 5s. 369, Anselme, Histoire de la Maison Royale de France, 9 vols., 1726-33, £15 10s. 381, Boswell's Life of Johnson, by Croker, 5 vols., 1831, £4 9s. 438, Leland's Itinerary, by Hearne, 9 vols. in 5, 1770-69, £5. 474, Gresset, Œuvres, papier velin, plates, 3 vols., 1811, 9 guineas. 557, Ruffi, L'Origine des Comtes de Provence, 1712; Histoire de la Noblesse de Provence, 3 vols., 1776-86, 7 guineas. 602, Pennant's Works, 25 vols. in 22, calf gilt, £6 10s. 691, Duc de Sully, Mémoires de Henry le Grand, 3 vols., 1662, mor., vols. 1 & 2, privately printed at the Chateau de Sully, £7 17s. 6d. 699, Lalonde, Œuvres Diverses, 120 plates, £15. 839, La Borigne, Armorial Breton, 1667, £3 15s. 847, Owen's British Remains, 1777, inlaid and illustrated with 19 sheets of coats of arms, £8 5s. 1030, Ruskin's Modern Painters, 5 vols., first edition of the last 3 vols., £23 10s. 1037, Thackeray's Works, edition de luxe, 24 vols., £27. 1035, Ruskin's Stones of Venice, 3 vols., 1st ed., calf extra, £14. 1036, Ruskin's Modern Painters, 5 vols. (vol. 1 6th ed., vol. 2 4th ed., vols. 3 to 5 1st ed.), £23 10s. 1038, Curtis's British Entomology, 8 vols. in 7, 1823-40-62, £16 10s. 1039, Utterson's Reprints, a complete set, 16 vols., 1840-43 (only 15 copies printed), £20 10s. 1041, Thackeray's Works, edition de luxe, 24 vols., £27. 1042, Grote's Greece, 12 vols., 1846-56, £6. 1043, Notes and Queries, 1st ser. vol. 3 to 12, 2nd ser. 12 vols., 3rd ser. 12 vols., 4th ser. 12 vols., 5th ser. vol. 1 to 10, 1851-78, 10 guineas. 1044, Ovide, Les Métamorphoses, traduction de l'Abbé Banier, plates, 4 vols., red mor., 1767-70, £20. 1071, Galerie du Palais Royal, 164 plates, £5. 1080, Pennant's London, largest paper, illustrated, in 3 portfolios, 1805, £15. 1102, Pyne's Royal Residences, 3 vols., 1819, £8 5s. 1103, Roberts' Sketches in the Holy Land, 4 vols., 1842-49, £19 8s. 6d.

The first day's sale realised £373; the second day, £325 5s.; the third day, £475 5s. 6d., making a total of £1,173 10s. 6d.

## LIBRARIES.

THE ratepayers of Runcorn have just adopted the Free Libraries Act. It is expected that the library of the Literary Institute will be transferred to the town, and some money gifts have also been made for the purchase of books. Steps are also being taken both at Barrow-in-Furness and at Gateshead to establish free libraries in those places. At the latter town three proposals are under consideration—first, that Dr. Wilson's house in West Street should be purchased; second, that a block of old property at the corner of Jackson Street, High Street, should be bought as the site for a new building; and, third, that Mr. Johnson, the architect of the Town Hall, should be asked to give his opinion as to the feasibility of constructing, in connection with the Hall, a room or building suitable for the proposed library. A great deal may be said, according to the *Newcastle Chronicle*, in favour of each of these proposals, but the advantages and disadvantages of the respective positions are so slight that, ample accommodation being assumed, the people of Gateshead would be glad to see any of them adopted as quickly as possible.

AT Widnes the proposal to adopt the Free Libraries Act has been rejected at a public meeting. Only about seven or eight persons were in favour of the proposal, and nearly 200 voted against it.

THE Salford free libraries now contain 71,000 volumes, of which about one-half are in the central reference collection in Peel Park. The thirty-third annual report says the expenditure upon books has been very small. "The reference library continues without any noticeable augmentation of its stock of books, from the want of funds available for the purchase of recent standard works, and the committee look forward to the probable passing of a new Library Act during the next sessions of Parliament for an improvement of their position in this respect. The circulation of works of fiction is not quite equal to that of last year, yet the relative proportion remains very high, being about six-sevenths of the whole issues."

THE DUKE OF EDINBURGH has presented a parcel of books to the Bethnal Green Free Library "as a token of his Royal Highness's sympathy with the committee's efforts to raise the number of books to 10,000 volumes." Increased reading accommodation having been provided for male and female readers, the new rooms were opened lately by a public meeting, presided over by the Right Hon. the Lord Mayor.

WE have received the following Reports, etc., since the publication of our first number :—

*Cambridge, Mass.*—Library of Harvard University. Bulletin No. 20 (vol. ii., no. 7), edited by Justin Winsor. Bibliographical Contributions, No. 10, Halliwelliana, A Bibliography of the Publications of James Orchard Halliwell-Phillips. By Justin Winsor. No. 12, List of the Publications of Harvard University and its Officers, 1870-1880. No. 14, Notes on the Historical Hydrography of the Handkerchief Shoal in the Bahamas. By William H. Tillinghast.

*Edinburgh.*—Signet Library—Annual Report of the Curators. November, 1881.

It is here reported that the second volume of the Catalogue of the Library (L—Z) is completed and in type. "It is proposed by the advice of the librarian, who has shown great industry and ability in the completion of this volume, that it should not be issued to members of the Society until a Supplement, completed up to the end of the present year, is printed and appended to it. This Supplement will probably consist of 120 pages of print, and will contain an alphabetical list of books omitted, or recently added to the library during the progress of the Catalogue, the printing of the first volume of which was commenced so long ago as 1865. . . . The third volume of the Catalogue will afterwards be published, and will contain (1) a List of the Pamphlets in the Library, more than 10,000 in number, and which have never yet been catalogued; (2) a List of Manuscripts in the Library, chiefly connected with the Law of Scotland; and (3) a General Index of Subjects in connexion with the General Catalogue."

*Hull.*—Subscription Library—Report of the Committee to the one hundred and sixth annual general meeting, Wednesday, Dec. 7, 1881.

The sum of £214 19s. 2d. was expended in the course of the year in the purchase of 583 volumes. The Report contains an interesting analysis of this amount, from which it appears that the following sums were expended in different classes of literature :—

	£	s.	d.
Theology and Ecclesiastical History . . . . .	21	0	3
Jurisprudence, Government, etc. . . . .	3	11	3
Arts and Sciences . . . . .	42	5	10
Biography . . . . .	4	5	9
History . . . . .	35	1	9
Voyages and Travels . . . . .	12	6	9
Poetry and the Drama . . . . .	6	6	6
Novels, etc. . . . .	19	1	4
Miscellaneous . . . . .	8	14	10
Magazines and Reviews . . . . .	62	4	11

*Manchester.*—Public Free Libraries—Twenty-ninth Annual Report, 1880-81.

The number of volumes issued reached the total of 971,337, of which 203,194 volumes were read in the Reference Library, and 768,143 in the branches; the daily average being 2,908 volumes. The average number of persons using all the departments of the libraries has been 7,797 per day. On Sundays there

has been an increase in the use made of the libraries; the total number of persons who have entered on Sundays is 151,247, or an average of 3,025 on each Sunday. Special rooms for boys, furnished with a liberal supply of suitable books, are now opened at three of the branches, and 173,288 volumes have been used in them. Out of nearly one million books used, only sixty-nine are missing, and some of these will doubtless be recovered. Sixty volumes have been lost by borrowers, and their value has been paid. 12,217 volumes have been purchased, and 939 (besides pamphlets) have been received as gifts. 4,932 volumes have been withdrawn from the Lending Libraries as worn-out. 11,965 volumes have passed through the binder's hands, in addition to a large number of books which have been cleaned and repaired by the binder upon the premises.

*Newcastle-upon-Tyne.*—Public Libraries—First Annual Report of the Committee, 1880-81.

An attempt was made in 1854 to form a free library, but without result. The subject was revived in 1870, and in 1874 the Public Libraries Act was adopted in and for the borough. A temporary lending library was opened in September, 1880, when the foundation stone of a new building was laid. The Library consists of 27,747 volumes, and the amount of rate collected, at 1d. in the pound, is £2,803 19s. This report is very full, and contains lists of books lent to different classes of readers.

*Southport.*—Atkinson Free Library—Librarian's Report, 1880-1. (The Library now contains 10,132 vols., of which number 2268 are donations and 7864 purchases. The total of additions this year has been 1114.) Supplement to Catalogue for 1878, 1881. Index Catalogue, 1878.

*Swansea.*—Public Library—Seventh Annual Report, 1880-81.

*Walsall.*—Free Library—Twenty-third Annual Report of the Committee, 1880-81. (The total number of books in the library is 11,135.)

The following Booksellers' Catalogues have been received :—

Button (T.C.), Windsor Works of Art, Books, etc. (At the end of his handsomely printed Catalogue Mr. Button has added some criticisms on signed and dated pictures, etc.) Gilbert and Co., Southampton; Herbert (C.), 60, Goswell Road; Johnson (G. and A.), Edinburgh; Kinsman (John), Penzance; Lowe (Charles), Birmingham; Meehan (B. and J. F.), Bath; Robson and Kerslake, 43, Cranbourne Street; Scheible's (J.), Catalog 126, 131, Desiderata, No. 124, Stuttgart; Smith (William), Reading; Thin (J.), Edinburgh; Wilson (J.), Birmingham; Young (H.), Liverpool.

Also the following Sale Catalogues from Mr. Dowell, Edinburgh. Catalogue of the Library of Mr. Douglas D. Dick, the Library of a Clergyman, and the stock of Mr. J. Penman, sold by Mr. Dowell on Wednesday, 14th Dec., and two following days. Art Collection of the late William Brodie, R.S.A., Sculptor, sold by Mr. Dowell 16th, 17th, and 19th December.

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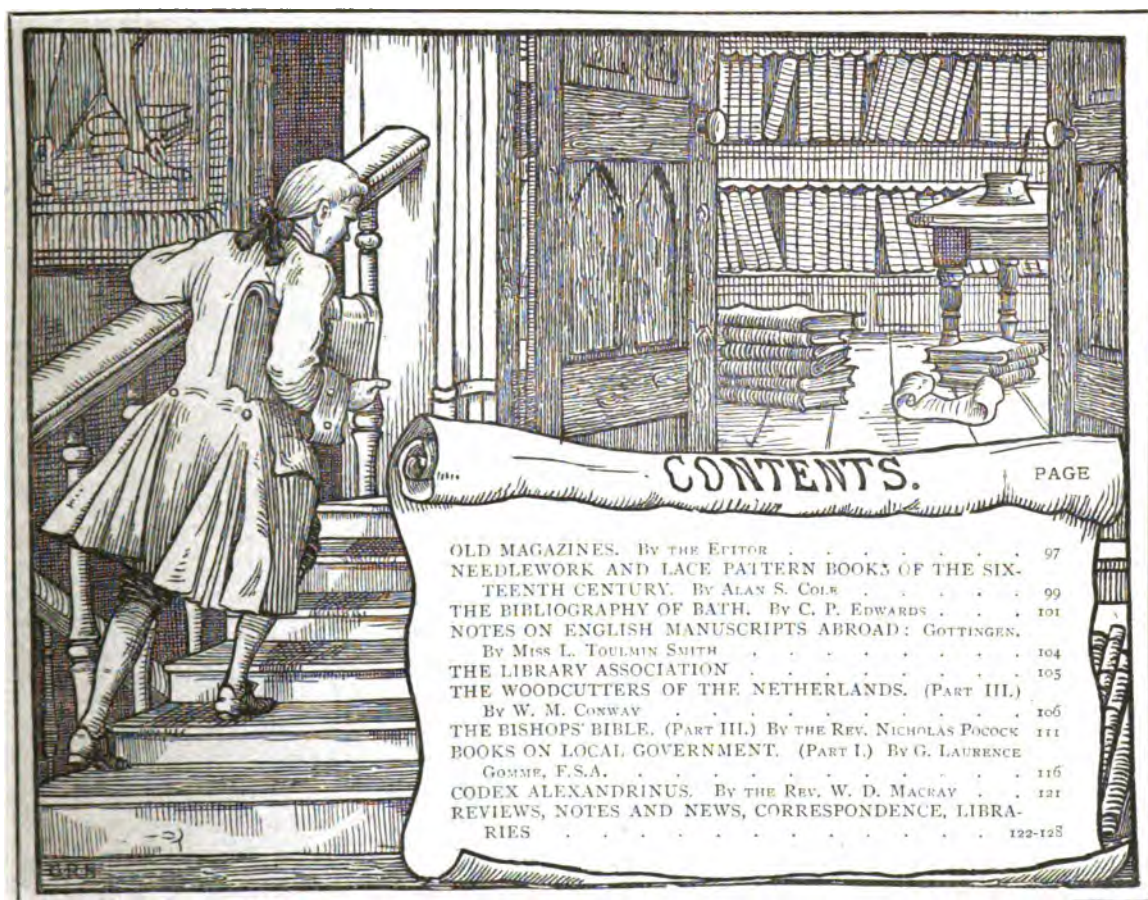
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MARCH, 1882.



OLD MAGAZINES.

BY THE EDITOR.

**T**HESE two words—"old magazines"—will probably bring up pleasing recollections in the minds of many of our readers. However much we may dislike odd volumes, we make an exception in favour of odd volumes of old magazines. When we turn over the pages of one of these we seem to be bodily transported to times when events now become historical were being enacted. Celebrated men long dead live again for us, and the past is as if it were the present. The first volume of the *European Magazine*, dated 1782, is now before us, and with our readers' permission we will note down a sample of its contents. Here is a bit of news: "Dr. Johnson is said to be at last prevailed upon to turn his thoughts on the biography of Spencer. Such biography of Samuel Johnson's, who but must wish to extend to 'the crack of doom,'—that he might live for ever, if it were only to write the lives of others! The friends of Dr. Johnson also encourage a hope that the author of *Rasselas* will, ere long, produce a continuation." Two years after this the great man died. That the editor of the *European Magazine* was an admirer of Johnson and his style may be guessed from the antitheses of his *Introduction*, which opens thus—"It has been urged, against magazines in general, that they have either been too gay for the serious, or too serious for the gay; that the man of learning could find little for his entertainment, and the student less for his instruction: that, in short, they have either been frivolous without mirth, or grave without solidity."

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Among the reviews we find a notice of the threatened trial of Warren Hastings, and "of the origin and conduct of the dispute that has subsisted so long between Governor Hastings, Mr. Francis, and Mr. Wheler." Then in the chronicle we come upon quite a succession of records of highway outrages. "Anthony Todd, Esq., Secretary to the General Post Office, was going in his carriage to his house at Walthamstow to dinner, and another gentleman with him, [when] he was stopt within a small distance of his house by two highwaymen, one of whom held a pistol to the coachman's breast, whilst the other, with a handkerchief over his face, robbed Mr. Todd and the gentleman of their gold watches and what money they had about them." On the same page there is a relation of how a poor man was stopped on Peckham Common by five footpads, who, finding no money, set him at liberty when they had changed his good coat for a very ragged one. Shortly after they had left him the man heard them pursuing him. He took to his heels and escaped, and subsequently found nine guineas in the ragged coat. At this time consols were quoted at 59 and 60, and 3 per cent. reduced stock at 58 and 59.

A much earlier periodical was the *Universal Magazine of Knowledge and Pleasure*, the first volume of which appeared in 1747. This has an engraved frontispiece of a man in his library, and Mercury flying in at the window. These verses are placed at the top and bottom of the plate,—

"From Art and Science true Contentment springs,  
Science points out the Cause, Art the use of things,  
Merit should be for ever placed  
In knowledge, judgment, wit, and taste."

"Knowledge" is strongly represented: various arts, such as printing, weaving, glass-making, wine-making, etc., are explained and illustrated by plates. The English counties are described, and maps of them given; and the general impression left on the reader of to-day is one of "dryness." The pleasure is represented by some versified riddles, and such poems as *Strephon's Complaint* commencing—

"Through the cool enamel'd grove  
Strephon walk'd in pensive state."

It is not necessary to mention the chief of

all the old magazines—viz., the *Gentleman's*—because it is so well known and appreciated.

The magazines already noticed form long sets of volumes, but there were many others which were started and soon died. The names of these are legion: for whenever a magazine is successful others are sure to be started in imitation of it, though they do not meet with the same success. Among the most amusing of the long sets is the *Mirror*; and of allied character are the *Olio*, the *Portfolio*, the *Literary Magnet*, the *Casket*, and a host of others. The *Penny Magazine* and the *Saturday Magazine* arose during the decay of some of those just mentioned, and in them an attempt was made to give a higher scientific character to the articles. In the latter case a religious tone was added to the science. If we think of periodical literature as a whole we include a large and wide field, for we can go back to the old news-letters, the early newspapers, the British Essayists from the *Tatler* of 1709 to the *Spy* of 1809, and the reviews, such as the *Monthly*, *Edinburgh*, *Quarterly*, *London*, *Westminster*, etc.,—for all are in some sense magazines.

However many we may mention, we are forced to leave far more unnoticed, so that our readers will perhaps inquire what all this is leading to. We must therefore ask to be excused for the long preamble, and at once say that our object is to draw attention to two very important bibliographical proposals. Mr. Cornelius Walford expounded, at the annual meeting of the Library Association, held last October, his plan for a Catalogue of (British) Periodical Literature. He called it a catalogue, but the proposal really amounted to something much more than that. Each slip is to contain the title of the periodical, the date of first number and of the last when stopped, the name of the editor, and various other particulars. Mr. Walford has already a considerable amount of material, and he asks for assistance. It is impossible that a work of this magnitude can be carried out by one man. We hope many volunteers will come forward to help, and that the work done may be printed periodically. It must be many years before such a catalogue could be made complete, and it would be a pity to wait till then for the information in hand. The materials contained in these slips will be

full of interest, and each one will be a valuable contribution towards the history of the subject. This proposal is one of registration, the next is one of collection; and each, though distinct, may be considered the complement of the other. In the number of *The Athenæum* for January 14th Mr. W. J. Thoms, F.S.A., suggested a new Library for London, and the following paragraph is taken from his letter:—

"I have in my small library some thirty or forty volumes of other old magazines [the *London Chronicle*, *Gentleman's* and *European Magazines* had been previously mentioned], which confirm me in the propriety of the suggestion which I am now about to make, in the hope that some more influential readers of your journal will take up and endeavour to carry out the idea—namely, that there should be in our great metropolis a new library opened, to consist entirely of magazines and other records of contemporary matters. I could point to one such in which I believe some future editor of *Junius* would find much new and hitherto unused material for the still mysterious history of those fervid, much discussed, and possibly over-rated political tirades; and if the time should ever come when an earnest and competent editor shall give us a new and well-annotated edition of *Horace Walpole's Letters*, I venture to say its value will be proportionate to the extent to which he draws his illustrations from contemporary periodicals."

This proposal was warmly received, and several letters appeared in support of it in subsequent numbers. The only difficulty was whether such a library could be made self-supporting; and it was suggested that it might be attached to some existing library as a permanently distinct section. In the number of the *Athenæum* for February 11th, another letter from Mr. Thoms was printed, where he points out the radical distinction between our present periodicals and old magazines. Besides the historical magazines, Mr. Thoms suggests that the library should contain complete sets of the *Court Kalendar*, *Army*, *Navy* and *Clergy Lists*, the *London Gazette*, files of the *Times* and *Morning Post*; and ends his letter with the expression of opinion that he thinks he sees his way to the realization of his hope. We sincerely wish success to both these most excellent schemes.



# NEEDLEWORK AND LACE PATTERN BOOKS OF THE SIXTEENTH CENTURY.

BY ALAN S. COLE.



**H**ILST Egyptian papyri almost reveal the secrets of the embalmer's art, and detailed instructions in the Bible concerning the building of Solomon's Temple have supplied data sufficient for emulous enthusiasts to try their hands at rearing edifices which on paper at least should be repetitions of the great Hebraic original, directions to workmen in different crafts form the subject-matter of many old MSS. and early printed works. The receipts of the monk Theophilus are of practical value to modern colourmen, and Picolpassi has left a choice MS., now preserved in the National Art Library at South Kensington, from which a Minton and a De Morgan may verify the making of true Italian cinque-cento faïence.

But soon after block printing came into use, and Maso di Finiguerra and Francia had helped to develop printing of designs, etc., from metal plates, a library of instructions and of ornamental designs for the edification of handicraftsmen began to form itself. Of such books the Bibliothèque Nationale at Paris has an early copy in "*La Fleur de la Science de Pourtraicture et Patrons de Broderie, façon arabique et italique.*" As the licence for its publication granted by Francis I. shows, this work was the compilation of "Messire Francisque pelegrin de Florence." It is composed of designs of foliage, interlacing ornaments and moresque patterns ("ouuraiges Moresques et Damasquins") which the Florentine pilgrim desired to have brought to light ("mettre en lumière et evidence") and was printed at Paris by Jaques Nyverd the 4th day of August in the year of grace 1530. Copies of this work were sold in the "grant rue Saint Anthoyne deuant les tournelles, au logis de Monseigneur le conte de Carpes." There are sixty different designs, the majority of them being in the style of the delicate arabesque or moresque tracery so freely and fancifully adapted by Holbein and others for woven fabrics, gold

and silver cups and flagons and other metal works, and by Thomasso Maoli and Jean Grolier for many of their book-bindings. There is therefore no very special character in the designs by "Messire Frâcisque," which limits them to embroideries. On the other hand Peter Quentell's "*Eyn new Kunstlich boich,*" printed at Cologne in 1529 according to the Marquis d'Adda, (a copy of a later edition, 1537, is said to be in the library of University College, Cambridge,) is devoted to designs, the majority of which could only be effectively turned to account by embroiderers. Many of these patterns are drawn on to squared paper, indicating that a sort of canvas ground, or textile from which threads had been withdrawn to form a meshed ground, had to be used. Modern Berlin woolwork is a coarse offspring of such work, which in its day may have passed under names like "*opus araneum*" or "*spider work*," and is described in pattern-books of the period as being producible in "*point croisse*," "*point couché*" and "*point pique*." An enumeration of these stitches, with the further directions that "*fil d'or d'argêt, de soye ou austre*," should be used, is to be seen on the title-page, in Gothic type, of a "*Liure nouveau*" in the British Museum. This little book contains fifty-three patterns, for the most part drawn on to squared grounds. Some are close black ornaments filling up the open squares of network of black lines; others are done in outline only; and a few consist of scrolls and foliage and figures freely drawn in outline without any restricting squareness. It is evident that these were intended as much for the use of needleworkers as for weavers. The title-page presents a view of two weavers with their looms—a man and a woman at work. They sit in front of an ornamental archway, flanked by two columns. To the left-hand one is tied a shield, with three fleurs de lys above a lion rampant; on the right hangs a shield containing a crown above a heart. The typography of the title is set in an oblong, just beneath the arch and over the group of weavers. At the back of the last page is a square containing a shield with a crowned heart above a crouching lion. Around the shield runs the motto "*Cor contritum et humanitatum Deus non despicies, Psalmo 50.*" Purchasers could

obtain these patterns "en la maisô de Claude Nourcy dict Le Prince." Bound with this "liure nouveau" is another set of patterns entitled "Sensuyêt les patrôs de Messire Anthoine Belyn Recluz de Sainct Marcial de Lyon. Itê plusieurs austres beaux patrôs nouveaulx qui ont este inuêtez par frere Iehâ Mayolcarne de Lyô." It is interesting to note that the pattern on page 2 of the "Liure nouveau" is the same as that on page 19 of Messire Anthoine Belyn's book. The same printer's mark as that above described appears on the last page of this latter set of patterns. Monsieur Sylvestre's "Marques Typographiques" gives this mark as an early one of Claude Nourry's, "dit le Prince," a bookseller and printer at Lyons from 1501 to 1533.

In the National Art Library at South Kensington Museum is a copy of the "Liure Nouveau," the plates of which have been mounted into octavo sheets. It is not complete. The printer's cypher on the back of the last page consists of a laurel wreath encircling a fanciful shield in which the letters P. K. C. and half a black escutcheon with three white diamonds appear. The motto "occuli mei semper ad dominum" (Psalm 24) is inscribed in a riband, and beneath the wreath and the motto is a hand holding a dish in which lie two eyes. This mark is that of "Pierre de Sainte Lucie" also "dit Le Prince," a successor to Claude Nourry or Nourcy. Pierre de Ste Lucie worked from 1530 to 1555, so this South Kensington copy of the "liure nouveau" would seem to be a later edition of the British Museum copy.

Brunet, in his *Manuel du Libraire*, under the article "Fleur (la) des patrons, etc.," quotes a probably still later edition of the "liure nouveau" dated 1549, and published at Lyons by the before-named Pierre de Sainte Lucie. Brunet suggests, what comparison proves, that this "Fleur de Patrons" is a revised issue of the "Liure nouveau" sold by Claude Nourcy as above described. Thus, published by the same firm of Le Prince at Lyons, we may trace the first and continuing parts of a set of patterns, over a period extending from about 1520 to 1555.

Altogether more numerous during a corresponding period are Italian and especially

Venetian pattern-books. One of the earliest of these which I have consulted is that by Giouan Antonio Tagliente. It is entitled "Esemplario nuovo che insegna a le donne a cuscire, a raccamare et a disegnare a ciascuno. Et anchora e di grande utilita ad ogni artista per esser il disegno a ognino necessario,"—from which, again, it is evident that the patterns herein set forth, although primarily for the artistic embroiderer—an historic personage in existence long before Aldus had set up his press in Venice—were nevertheless applicable to products of other industries. Beneath the lettering of the title-page are four cuts. In one is a needleworker embroidering a stuff in her lap—in another embroidery in a frame is being done—and another is devoted to a weaver and her loom. In 1524 Tagliente published—amongst other kindred books, no doubt—a book for instructing people in the true art of excellent writing, in which he supplied his patrons with specimens of calligraphy far finer and more varied than those which delighted one's own earlier school-days. Four years later, he produced a "new book" to teach ladies to sew and embroider, as stated above. Some note, perhaps, may be taken of the expression "new" as applied to this sort of book. Is it to be read as implying that similar design-books had been previously published? The number of apparently contemporary Italian design-books seems to give an answer in the affirmative. Probably a search might result in the discovery of Italian pattern-books bearing an earlier date than 1528. The Marquis d'Adda (see *Gazette des Beaux Arts* 1863-4) has quoted a certain number of dateless works, amongst which he gives "Burato, etc., in 4to." A reproduction of the "Burato" patterns, as they have been called, has been issued by Signor Ongania, of Venice. Signor Ongania classes four pattern-books ostensibly issued by Alessandro Paganino of Venice, as forming the "Burato" series. Now, this word "Burato" would seem to have some special reference to tapestry making and perhaps to tapestry stitching (as it is called) on canvas, since below the letterpress on the second page of the second book of the series is a cut of persons making tapestry. The word "Burato" heads this second page, but, so far as I can

ascertain, it appears nowhere else in any of the other three books. Many of the designs are for mountings of sword-sheaths, for the pointed ends of waistbands, as well as others which are for canvas embroidery. In view of these facts, the title "Burato" seems not to be that by which Alessandro Paganino would have known the series of his four pattern-books. The date of the series is uncertain, and not printed in the fac-simile copies, although Signor Ongania states that the originals are dated 1527. Likeness exists between certain patterns in Paganino's, Tagliente's, Vavassore's and Zoppino's books. In the copy of this latter dated 1537 (ed. Ongania), on the third page following that marked A vii, is an eagle, the central device within a knotted border, squared out for cross-stitch work. This device recurs in plate 52 of the "Liure nouveau" of the British Museum, as well as in Plate A in a book of patterns—"Patrons, pour Brodeurs-Lingières. Massons-Verriers et Austres gés d'esprit, nouvellement imprimé à Paris par Iehan Ruelle." There is no reason, therefore, for doubting that the early pattern-printers borrowed very much from one another. Venice and Italy seem to be first in the field; but which of the two, France or Germany, took the lead in imitating Venice and Italy, is a question involving too long a discussion for the space at present at disposal.

To return once again to Tagliente's Patterns. The copy of them before me is a later edition of the 1528 issue, and is dated 1531. In it occur not only many arabesque patterns, identical in some cases with those of the "Fleur de la Pourtraicture" dated 1530 at Paris, but also a number of plates with designs for cross-stitch works as they may be seen in the "liure nouveau" of Lyons. Tagliente is somewhat generous—not to say profuse as compared with other pattern publishers—in his instructions to the ladies who he expects will use his patterns. These instructions are frequently of much use for identifying sorts of embroidery which were in vogue early in the sixteenth century. For instance, he lays some stress upon sewing with black silk, as the fashionable trimming of the time for collars and shirts of men and women. Indications of this very fashion can be seen in drawings and paintings by Holbein,

Bronzino, and others. These patterns, which were usually produced by small tent and cross stitches—somewhat in a style surviving in the smock-frocks of some bucolic peasants of the southern counties of England—were the immediate precursors of the famous "punti" and lace works of the Venetians. Especially useful are the Italian pattern-books in tracing the early history of lace; and in this particular direction I hope to make some remarks in a further article. A caution, perhaps, may be serviceable to such as may have opportunities of only consulting Signor Ongania's reproductions. These fac-similes, produced with much taste and skill, are often unfortunately derived from imperfect originals, and cannot stand the test of collation in many cases. As an instance, it is well known that the last page of the "opera noua, uniuersal intitulata corona di racammi" by "Vavassore detto Guadagnino" has the lettering "Finisce, il libro intitulato corona di racammi." Now, the copy of the Matteo Pagan's "Honesto Essempio" (1550), from which Signor Ongania has made his fac-simile, is represented as containing this last page of Vavassore's work! The error is possibly that of some binder; but as flaws of this description (almost fatal to bibliographical studies) are perpetuated in the reproductions and exist in many pattern-books other than those in the public libraries of Venice to which Signor Ongania had access, they become invested with a sort of authorization, the speciousness of which leads to confusion. Perfect copies of original pattern-books are necessarily of comparatively high value.



## THE BIBLIOGRAPHY OF BATH.

**I**N praise of the study of Bibliography, or in explanation of its uses, there is no need to say anything here. It is sufficient that no work of the kind can be more useful than a Topographical Bibliography, as it points the historian or topographer to the various and scattered sources of information, many of which would otherwise be quite unknown

to him. It is not every one who can gather, as did Carlyle for his *Frederick the Great*, all the available literature into his own library before sitting down to work on the self-appointed task. The importance of this branch of book-lore is shown by the fact that nearly all the early bibliographies are topographical—a result largely owing, as pointed out in a previous number of this magazine, to the fact that a large proportion of the earliest printed works were travels or local histories.

In the *Bibliography of Bath* which I have compiled, I have the names of some five hundred works and upwards. In all possible cases the full title is given, together with the place and date of publication, size, number of pages, number and kind of illustrations (if any), and whether to be found in the British Museum or some other collection. Many have notes appended, and of a few others I have been unable to get full particulars. This compilation was published about five years ago in the columns of the *Bath Chronicle*. Much has been added since, and I hope before long to be able to publish it in book form. Rawlinson's *English Topographer*, published in 1720, gave the names of only seventeen books relating to Bath. Gough undertook a similar labour sixty years later, and succeeded in giving us a catalogue of about sixty-five books, in addition to a list of various maps and views of the city. This catalogue has hitherto been the most important one, although several other writers have given lists of some of the books published on the subject. With such a wide field one does not know where to begin or what to select;—perhaps it will be of use merely to jot down a few ideas excited by a glance through this catalogue of over five hundred works.

The first printed reference to Bath is in Dr. W. Turner's *Booke of the Nature and Properties of Baths*, first published, in folio, in 1562. It does little more than call attention to the Bath waters, and like other works of the same age the phraseology is quaint and picturesque, as the following quotation will show. "But if thou be not healed the first time, be patient, and live vertuously till the next bathing-time." Ten years later was published the first work entirely occupied with the Bath waters, and known as *The*

*Bathes of Bathes Ayde*, by John Jones, "Phisition." Lupton, in his address to the reader, tells us that

"Jones deserves both double prayse and fame,  
That tooke such payns for comon helth, this Ayde of  
Baths to frame."

To Jones we are indebted for our first plan of the city. Long before either of these works was printed, Leland had made his ever memorable and most valuable *Itinerary*, which, however, for more than half a century lay in MS. Thomas Hearne was largely forestalled by Wm. Harrison, who printed a large part of it, or at least of the part in which we are for the moment particularly interested, in his *Description of England*, published in 1577, and exactly three centuries afterwards republished by the New Shakspeare Society. Our antiquaries are greatly indebted to Leland for the care with which he noted objects that otherwise would be quite unknown to us (many of them having been irretrievably lost), and also for the slight sketches which he gave us of the Bath society of the time.

These books were followed at intervals by others written by Baccius (Rome), Venner, Jorden, Pierce, Guidott, etc., all of which deal almost exclusively with the mineral waters. In 1655 the Abbey Church, or Cathedral as it was then called, came into notice through the medium of William Dugdale in his *Monasticon*, but in the wretched engravings which accompany the description we can only be thankful for very small mercies. A few years later the city is shortly described in Blome's *Britannia*; and the close of the century gives us *A Natural History of the Chalybeate Waters of England, with Observations on the Bath Waters*, in a subsequent edition of which we have another plan of the city, showing how its centuries of stagnation had at last come to an end, and how the builder had already begun to construct a greater city outside its walls.

The first outcome of the Bath press is apparently "A letter from a citizen of Bath to Dr. R—," dated "From my shop in Bath, August 1, 1705." It is only of four pages, 4to, without title-page, and has no imprint or colophon. If this is not the first—and its very distance from the next would

almost show it—this position must be gained by Dr. Wilson's *Letters on the Bath Waters*, and S. Hazard proclaimed as the introducer of a printing establishment into the ancient city. This was in 1738. The Bath waters formed the chief topic of writers not only in the early years, but have continued to do so ever since; so that a bibliography of them is *almost* a bibliography of the city; but in the intervening two hundred years our knowledge of the waters is much changed, consequent upon the advances made in chemical analysis, and the alum, nitre, salt, etc., observed by medical men till a comparatively recent period, are now replaced by sulphate of calcium, chloride of magnesia, carbonate of iron, and other similar compounds. The latest important treatise on this subject is that by Dr. Spender, published in 1877, and is a very valuable addition to our literature of the waters.

An essay upon any Bath subject without a mention of Anstey would present an appearance of incompleteness, but so well known is his *New Bath Guide*—a second-hand bookseller's catalogue without a copy is a rarity—that there is no need to dilate upon it here. A few words from Forster's *Life of Goldsmith* will be enough. "An elegant five-shilling quarto which had appeared within the last few months (1766), with the title of the *New Bath Guide*, is proclaimed to have distinguished and marked out its writer from all other men, for possession of the easiest wit, the most genuine humour, the most inoffensive satire, the most unaffected poetry, and the most harmonious melody in every kind of metre."

The Abbey Church has already been mentioned in connection with Dugdale. It has had many volumes devoted to it; the smallest being a 12mo *Historical Description*, published in 1778 (the only copy I am acquainted with is in the Bodleian Library), and the largest an atlas folio work published by the Society of Antiquaries in 1798, consisting of ten plates by Basire, from drawings by J. Carter, and is a very handsome and reliable production. Of Britton's *History* (1825) it is almost needless to say the work itself is written with his usual care and pleasant manner, and that most of the engravings are by Le Keux, whose close observance of detail combined

with breadth and picturesqueness of effect have seldom been equalled by any architectural engraver, especially on metal.

The Roman remains, in which the city is so rich, have formed the theme of works by Guidott, Lysons, Pownall, Warner, Scarth, and others. They have also found a place in Camden's *Britannica*, Horsley's *Britannia Romana*, Stukeley's *Itinerary*, Musgrave's *Antiquities*, etc.; and there are many articles in *Archeologia*, and the Proceedings of various archeological societies. Apparently all the authorities named were unable to restore correctly either of the Roman buildings of which they possessed relics,—partly because there had been no thorough and searching excavation of the soil, a work which leaves even yet, probably, much to be discovered. But the discoveries made in clearing the site for the new Grand Hotel added so much information to that already in hand as to enable Mr. J. T. Irvine, Sir Gilbert Scott's clerk of the works at the Abbey Church, to restore, with tolerable certainty, upon paper, the Temple dedicated to the worship of Sul Minerva, and the entrance-hall to the Baths, which he has described and illustrated in the *Journal of the British Archaeological Association*, December 1873.

A good history of Bath is still a desideratum. Warner's is undoubtedly the best, but the way in which it was cut up by Whittaker in the *Anti-Jacobin Review* shows that there was considerable room for improvement,—apart from which it is now eighty years old. In that interval much history has actually been made, and many discoveries of the archæologists and comparisons of authorities have considerably modified the history of the earlier periods. The best modern history is that of the Rev. Prebendary Earle, published in 1864, but it is little more than a sketch, and has more the character of an interesting narrative than of an exhaustive inquiry. Many cities of less importance and providing fewer materials for the historian have been made the subjects of such works; and there is only wanting the man of taste and leisure to perform the same kindly office for Bath, to obtain the love and thanks of its men of literature and science, and at the same time to raise to himself a most lasting and noble monument.

I have no space left except to mention Peach's edition of Tunstall's *Rambles* as the best modern handbook, and to call attention to a handsome folio work lately issued, consisting of auto-lithographs of sketches by a Miss Stothert, with descriptions by the Rev. H. M. Scarth.

C. P. EDWARDS.



## NOTES ON ENGLISH MANUSCRIPTS ABROAD.

GÖTTINGEN.

**B**Y the courtesy of Dr. Wilmanns, Chief Librarian of the Royal University Library at Göttingen, I am able to give the following list of English manuscripts preserved there. As Göttingen of all German libraries possesses the best and most important collection of books relating to England and English history, it was to be expected that several English manuscripts might have found their way there, and the expectation is not wholly disappointed. The catalogue of manuscripts in the University Library is, strangely enough, not arranged according to language. Dr. Gilbert, the Custos, who kindly drew up this list, says that on that account he will not vouch that it is a perfect list, or that the description of each manuscript is full enough, as he may have missed some in looking through the whole catalogue. It is in contemplation to make and to print a complete catalogue of all manuscripts in the library. Meanwhile, until that desirable event is accomplished, the following may be of some use as regards the English portion. It will be noticed that a Chronicle in *Irish* is included. I print the press-marks as Dr. Gilbert has written them:—

*Philos.* 39. 4.—An analemma containeinge the most necessarie conclusions of the celestiall globe easilie and speedilie performed by righte lines with the rular and the compasse in a circle geven. Whereby not onlie the declination of the Sunne, his heigthe and houre maie be fownde, but also the elevation of the pole,

the variation of the compasse and the meridian line. Written by Thom. Hood, Dr. in Physicke, 1597. 88 pages.

*Philos.* 40. Fol.—Plain trigonometry applied to the theory of fortification. 49 pages. Hand of about 1760. Author unknown.

*Philol.* 210. 4.—Carmen (by the Lord Treasurer Burley) in dissipatam classem Hispanicam *ψευδολογίας* dictam Invincibilem. 1588. 1 leaf.

*Philol.* 211. 8.—Dr. Young's poetical works. Handwriting after 1750.

*Philol.* 249. Fol.—Glossarium: 1. Anglo Saxo-nico-Latinum. 2. Latino-Anglo-Saxonicum. Bedae sive Aelfrici Grammatici. 3. Excerpta ex Grammatica Anglo-Saxonico-Latina Aelfrici. 4. Excerpta ex veteri libro sententiarum. 5. Excerpta ex MS. Glossario Latino-Theodisco. N.B.—Exemplar extat in Bibl. Laurent. 6. Excerpta ex alio vetusto MS. glossario. 7. Glossarium vocum juris Bohemice, 18th century.

*Med.* 26. 4.—An Essay on the vitality of the blood, by Edw. Fryer. With two letters from the same to Blumenbach. 1787.

*Theol.* 107 i. Fol.—John of Lindbergh's *Cursor Mundi*. 169 leaves. Parchment, about 1400. [A poem in the Northumbrian dialect. This is one of the most important of the four parallel texts of the poem which were printed by the Early English Text Society 1874-8. This MS. is also especially valuable as the only one in which the writer's name has yet been found.]

*Histor.* 664. 4.—Layamon's *Brut*, or Chronicle of Britain. Parchment, 15th century.

*Histor.* 666 ff. fol.—Lords' Journals, 1509-1728. 102 vols.

*Histor.* 769. 4.—The statutes and ordinances of the most noble order of Saint George, named the Garter, reformed, explained, declared, and renewed by the most puyssant Prynce Henry the VIIIth, by the grace of God king of England, etc.—Parchment, cir. 1500-1515.

*Histor.* 772. 4.—Journal kept in Gibraltar (in English), 1779-83.

*Histor.* 773. 4.—Chronicle in the Irish language, written about 1700.

*Histor.* 838. 4.—Letters of an American traveller, containing a sketch of the most remarkable places in various parts of the United States and the Canadas, with some account of the character and manners of the people, written during an excursion in the year 1810, by Philip Tidyman. Dedicated to Prof. Blumenbach.

*Histor.* 828. 4.—Extracts from a journal of travels during the year 1749-51. 2 vols.

*Histor.* 834. 4.—A journey from Bengal to England through the northern part of India, Kashmir, Afghanistan, and Persia, and into

Russia. By George Forster. 2 vols. Calcutta, 1790.

At Bonn, the youngest University in Germany, there are no English manuscripts. I hope presently to notice some few MSS. at Munich that may be of interest to English students.

L. TOULMIN SMITH.

### THE LIBRARY ASSOCIATION.

**T**HE third handsome volume issued by the Association, and the fourth if we count the report of the Conference of Librarians which preceded the Association, has just been issued.\* It contains a record of the work done at the Edinburgh meeting, and reflects great credit upon the editors. The book opens with a preface by Mr. E. C. Thomas, and reports of the Council and various committees. One of these last, which is on probably the most important subject before the Association—viz., a General Catalogue of English Literature—is very short. It appears that the deliberations of the Committee came to a standstill, owing to a great difference of opinion as to whether the proposed specimen letter (which Mr. Thomas offered to prepare) should include only books printed in English in the United Kingdom, or all books printed in English whether here or abroad.

In going to Scotland and its beautiful capital Edinburgh the Association broke fresh ground, and the chief interest in this volume will be found in the accounts of Scottish Libraries and Librarians. Mr. Small, Librarian of the Edinburgh University, gave the opening address, from which we take the following statistics of libraries in Edinburgh.

	Number of vols.
Faculty of Advocates (founded 1680)	270,000
University (founded 1580)	140,000
Society of Writers to the Signet	70,000

\* *Transactions and Proceedings of the Third Annual Meeting of the Library Association of the United Kingdom, held at Edinburgh October 5, 6 and 7, 1880.* Edited by the Secretaries, Ernest C. Thomas and Charles Welch. London (C. Whittingham and Co.), 1881, roy. 8vo, pp. x, 201.

	Number of vols.
Royal College of Physicians	26,000
Royal Society	15,000
Free Church College	40,000
Solicitors in the Supreme Courts	10,000
Philosophical Institution	30,000
Society of Antiquaries	5,000
Edinburgh Subscription Library	40,000
Select Subscription Library	35,000
Royal Medical Society	20,000
Divinity Hall of the United Presbyterian Church	22,000
Mechanics' Library	22,000
Literary Institute	8,000
School of Arts	2,500

Mr. J. T. Clark, Keeper of the Advocates' Library, contributes "Notes on Early Printing in Scotland, 1507-1600," a valuable bibliographical paper, with a list of seventeenth-century Edinburgh printers as an appendix. Mr. William Black's "Biographical Notices of some eminent Edinburgh Librarians" contains accounts of the learned Thomas Ruddiman, the philosopher and historian David Hume, the historian Adam Ferguson, the biographer David Irving, the linguist Samuel Halkett, the Edinburgh Reviewer Macvey Napier, and the antiquary David Laing. This is a goodly list of distinguished men, and Edinburgh may well be proud of it. Mr. Thomas Mason follows with a paper on "The Free Libraries of Scotland." Mr. J. Maclauchlan tries to solve the question "How to extend the Free Library System to Counties," and Mr. Benjamin Lomax has something to say on the "Classification of History." Mr. Mullins deals pleasantly with "The Librarian and his Work," a subject which he treats under the three heads—(1) Financial; (2) Administrative; (3) Literary. We then come to "An Attempt at an Improved System of Press and Shelf Notation," by Mr. James Marshall, and we can only hope that the author understands his own paper. We venture to think no one else will, and we see from the report of discussions that nobody dared to criticize this portentous paper. The proposal, if carried out, would confuse what should be as simple as possible. Instead of arabic numerals, which can be carried on to any number, the author would use a series of alphabets, one of them being Coptic! Mr. Leonard Wheatley gives some account of the baked bricks which formed the Assyrian libraries. Mr. G. Gondie read "Notes on

the Great Libraries of Scandinavia," in which are described the following libraries—

	Printed Books	MSS.
Stockholm, Royal Library . .	200,000	8,000
Upsala University Library . .	200,000	7,000
Christiana University Library .	250,000	
Copenhagen Royal Library .	600,000	30,000
University . .	200,000	

We suspect that these numbers are not very accurate, as our Scandinavian friends seem to hold that two hundred thousand is a good number to start with, and that it would not do to acknowledge to a smaller number. Mr. Small submits a very interesting Historical Sketch of the Library of the University, which was founded in 1580. Mr. Cornelius Walford makes a useful suggestion in his paper "A Proposal for applying a System of 'Clearing' to Duplicate Volumes in Public and Private Libraries." This might be carried out with advantage, so as to include the utilisation of odd volumes. Mr. Macfie contributes a paper on "Copyright in its relation to the Supply of Books to Libraries and the Public." Mr. Macfie's happily impracticable views are well known, and the volume would have been the better for not containing the paper. Were the author's views to be carried out, there would probably be a considerable falling off in the production of good books; and, as was said in the discussion, it is a good plan for killing the goose that lays the golden eggs. A thoroughly practical paper on "An Index to Scientific Bibliographies" was read by Mr. J. B. Bailey, of the Radcliffe Library, Oxford. Such an index would be most valuable, and the specimen given in the Appendix makes us the more anxious to see it carried out. The Transactions end with a paper by Mr. E. B. Nicholson, entitled "Buckram—a Palinode," in which some experiences of the durability of certain bindings are related. After the report of the proceedings there is a series of valuable notices of libraries in Edinburgh and east Scotland, which we have not space to do more than mention. The whole is worthily completed by a full index made by Mr. Welch on the same plan as that originally adopted by Mr. Tedder. We hope we have said enough to show our readers that this volume is full of valuable information, and we need only add that the paper is charming and the printing perfect.

## THE WOODCUTTERS OF THE NETHERLANDS.

NO. III. GERARD LEEU, THE PRINTER.

1477-1493.

By W. M. CONWAY.



HE printer who used the largest number of woodcuts in his books was undoubtedly Gerard Leeu. In many respects he was the most important of Dutch printers. He is at all events the most typical man of them all, presenting visibly in the productions of his press the various signs of progress or decay which marked the arts of the printer or woodcutter. He seems to stand out as a real man from among the somewhat ghostly assemblage of his contemporaries, who are to us names and little else. But Leeu is a reality. He is a man with whom we can to some extent sympathize, because he makes himself visible to us as a human being, working in a quite understandable fashion, learning first from one brother printer and then from another, borrowing cuts from one man, lending them to another, selling off his old types to a less successful office, moving about, like many of his contemporaries, to find the best scene of operations, evidently preserving relations with more than one foreign printer—visibly an energetic, hard-working man, above most—a passionate man, withal, as we may chance to find out—a man at any rate worth turning our glass on in this distant assembly. Indeed, as I have said, Gerard Leeu was the central figure among the printers of his day, and amongst them all none deserves a statue so well as he. Several noticeable woodcutters worked almost exclusively for him; but before noticing them, it may be well to trace out what we know of the master printer's career.

Nothing is heard of him before the year 1477, when he published at Gouda an *Epistles and Gospels* and five other books. He appears to have belonged to a family well known in his town, members of which had occupied various municipal posts of honour. On the 3rd June, 1480, he published his first edition of the *Dialogus creaturarum moralisatus*, illustrated



by numerous woodcuts. The book was so popular that no less than six editions of it were called for between the years 1480 and 1482. During this period he had used two sorts of type: the first was very soon abandoned; the second never appears at Gouda after 1482, but at a later date it is found at Zwolle, in the possession of Peter van Os. We do not find for some months any book from Leeu's hands. Other printers were at work in the same town—notably Gotfridus van Os or Govaert van Ghemen, and possibly others as well. Still with these he was on terms friendly enough, lending them his cuts and borrowing from them in return. About the end of the year 1482, at any rate, he seems to have begun to think of moving to some wider scene of operations, and with a view to this he appears to have got rid of all his old materials, and to have made, or had made, for himself an entirely new set of types. With these he begins to print on the 1st Dec. 1483.

On the 10th day of the same month Jacob Bellaert begins to print at Haarlem. His materials comprised a set of this same new type of Leeu's, and a portion of his series of quarto cuts. The connexion between the two presses was thus very close, and it is best to regard the Haarlem press as a branch of Leeu's. The last of Bellaert's books bears date 20th Aug. 1486. After its publication he seems to have closed his establishment and sent all his materials, except a few that went to Leyden, to Gerard Leeu.

On 19th June, 1484, the latter printed his last book at Gouda, and then set out to find a place better suited for his work. He appears to have gone first to Bruges,\* having probably heard of Colard Mansion's failure, and taken some steps towards setting himself up there. This, however, all came to nothing, and he went on to Antwerp, where he was destined to spend the remainder of his days. On 18th Sept. 1484 he prints his first book—a *Gemmula vocabulorum*—in that town, and from this time forward his work proceeds regularly to the day of his death. His name occurs on the books of the guild of St. Luke in the year 1485. The documents of this guild exist as far back as 1442. The names include those of painters, sculptors, glass

founders, illuminators, printers, "heilige printers, figur-printers, beeldeken-printers," and others.\*

Leeu seems to have had a brother, named Nicolas, working with him, for in the year 1487-88 we find four books the imprints of which bear that name, though the type and cuts, as well as the style of printing, are identical with those of Gerard. It may be considered as certain that they worked together in the same shop, but that in the case of these four books the whole of the work was done by Nicolas, who therefore appended his own name to them.

In the *Bulletin du Bibliophile Belge* I find an entry quoted from the "Acte de reconnaissance d'un cens reçu par les échevins de Louvain." It says:† "Item Fohannes de Aken commorans Lovanii et magister Gerardus de Leeu impressor librorum commorans Antwerpie." Without further information it is impossible to say to what this refers. Was Leeu thinking of moving again? or does this merely record some transaction between him and the Louvain printer? At all events, if he had formed the intention of moving again, he never carried it out. He was in the right place at Antwerp, with every advantage that frequency of communication with foreign parts could give him. He published books both in French and English—the latter for William Caxton, with whom he appears to have maintained close relations. He was honoured with the friendship of Erasmus, and occupied a position of the highest respectability.‡ In the year 1493 he undertook the publication of a reprint of the *Cronycles of the Londe of Englonde*. While this was in progress a workman of his, one Henric van Symmen, a graver of letters (*letterstekere, dair men boecken mede print*), in a quite nineteenth-century fashion, struck work and determined to set up on his own account "*om meerder winningen te doene*." Upon which, the story goes, Master Gerard became very angry, as well he might, and from high words came to blows, striking at the unlucky typesetter, who however in turn, accidentally, as it were,

\* *Bulletin du Bibliophile Belge*, i., p. 75.

† "Acte du 23 fev. 1487, 1re chambre échevinale."

‡ For further information see three articles by Messrs. Van der Meersch and Campbell, *Bulletin du Bibliophile Belge*, iii. 7; iv. 4; vi. 1.

\* Campbell, *Annales*, No. 1492, note.

"*denselven meesteren Geerde een cleyn steecxken gaf in syn hoofst*,"—gave him a very slight poke in the head. The result of which "*cleyn steecxken*" was that Master Gerard lay for three days at the point of death, and then died. The workman was brought before the judge on the charge of having killed his master; but was allowed to make composition for his offence in the amount of forty gulden to be paid into the Duke of Burgundy's exchequer.\* The *Cronycles of the Londe of Englonde* were finished by the workmen in Leeu's office. They added at the end of the book, "*Here ben endyd the Cronycles of the Reame of Englonde, with their apperteignaunces. Emprentyd in the Duchye of Braband, in the towne of Andewarpe. In the yere of our Lord, M.cccc.xciii. By maister Gerard de Leeu, a man of grete wysedom in all maner of kunnyng: which nowe is come from lyfe unto the deth, which is grete harme for many a poure man. On whos soule god almighty for hys hygh grace haue mercy. AMEN.*"

All Leeu's plant was scattered after his death: some of it went to Liesveldt, who may practically be considered to have succeeded him at Antwerp; some reappears at a later time with the Collacie Broeders at Gouda; a large number of cuts went to Peter van Os at Zwolle; the woodcut device of the castle of Antwerp was afterwards employed by Thierry Martens. Nothing more is heard of Nicolas Leeu; the name henceforward disappears from the community of printers.

—♦—  
THE FIRST GOUDA WOODCUTTER.  
1480-1484.



WE have seen that Leeu began to print at Gouda in 1477. With the exception of a small device which may practically be disregarded, he uses no woodcuts before 1480. In that year he prints his first edition of the *Dialogus creaturarum moralisatus*, illustrated by no less than 121 cuts. All these were by the hand of the woodcutter with whom we must now

deal. They represent the various natural objects, plants, birds, beasts, and fishes, with which the dialogues of the book are concerned. Each cut is broad and short, measuring on an average about 4 inches by 1½. A few larger ones are found here and there, but they form the exception. One of these is on the first page, which in addition contains a big initial letter and is surrounded by a folio-border in four pieces. The idea of the whole is clearly taken from the title-page of Veldener's *Fasciculus* of 1480, which is also surrounded by a border and ornamented by a woodcut capital letter. Nor is this the only instance of imitation; for both Leeu's Gouda devices were clearly suggested by those of the same printer. The style of execution of both was also very similar, and I incline to the opinion that Leeu's was a pupil of Veldener's workman. Both are purely line engravers working in wood. We are happily enabled, in the case of this series of cuts, to find out something of the woodcutter's method of working. By a careful series of measurements it may be shown that every two or three consecutive cuts were originally carved on a long narrow block, which was afterwards divided. Thus each of the groups formed of the cuts numbered in my catalogue 4, 3, & 2—5, 7, & 8—12, 14, & 15—18, 20, & 23, were carved on a block together. Such, too, was the case with many pairs—as for example Nos. 27 & 28, 30 & 31, 35 & 36, 53 & 52, 54 & 55, and so forth. It is quite possible that a more patient observer would prove the blocks to have been originally joined above and below as well as end to end; but this I was not able to effect.

The whole series is quite clearly by the same hand. Here and there slight changes of style may be observed, but they mark the action of a hand which is essentially tentative, striving to find its way, careful but uneducated, willing to learn, ready to imitate any good work; but never hurried, never attempting to supply its deficiencies by any tricks or pretences—a straightforward, plain-speaking, hard-working artist, painstaking, but of no great talent, and possessed of no deep fund of original resources. He borrows, as we have seen, from Veldener's Utrecht cutter not only hints about design, but a style of woodcutting, to which he closely adheres.

\* The story is told in the registers of the court—Register No. 12904, *Compte de Pécontèle d'Anvers de la St. Jean à la Noel 1493*—quoted at length by M. Ruelens, *Annales du Bibliophile Belge et Hollandaise*, Brussels, 1864, in 8vo. page 7.

It is a style of the purest outline, almost entirely without shade hatchings. These are only here and there introduced, and then they are kept wide apart, quite isolated from each other. The last cut but one, representing Man and Woman, recalls very strongly in manner of execution the pretty little series of cuts in the *Book of the Golden Throne*, by the unknown printer "Gl." of Utrecht—cuts which, it will be remembered, were by the Second Utrecht woodcutter. This Gouda workman is by no means without power. If the designs were also by him, he must have been a man of real originality. He is, however, held in by the materials with which he has to deal, and which he cannot reduce to subjection to his will. He is like a stammerer carried away by enthusiasm, whose words find their way out anyhow, but are often all the more impressive for their evident earnestness. So now and then he bursts through his bonds, and attains a real success. He has for example a picture of the Wind (No. 7) represented by the face of a man blowing vigorously with distended cheeks. So far as the face itself goes, there is no lack of expression. Nothing could render with more simple success the intended idea. And the beauty of it is that the whole thing is finished with two or three lines. But the artist wants to show the effect of the wind, and for this purpose he is obliged to introduce clouds: a wind must blow something. But here comes the difficulty. Men had for centuries before his day been learning to draw faces, and he received the heritage of all the labour of his forerunners, enabling him with ease to represent a face by an abstraction of a few lines. But clouds are quite a different thing. You cannot get a wind-rent cloud to stand still, you cannot represent its furred outline melting away against the blue sky, or riven into wreathed scrolls by the gale, as a thick black curve. In fact, it has taken generations of hard-working men to learn how to draw clouds at all. So that our poor woodcutter was here fairly at his wits' end, and had to confess himself to be so, and quietly to take a symbol of zigzag lines which others had used before him, and casting them a little more free than usual, say thereby, 'You know what a cloud is like, as it races before the wind; fill all this up for

yourself.' Speaking generally, he succeeds better in dealing with figures at rest than with those in motion. He has not the ready eye which observes and fixes the bending folds of a robe or the changing gestures of the body.

We may observe several instances of his having made trial of some new method of treating grass or ground, and having either given it up or modified and adopted it. It is this which marks him as a progressing artist. In one instance—the inside of a bucket—he introduces some shade, and renders it with cross-hatchings. But he never tries it again: shade is beyond the range of his powers. His knowledge of perspective is never very great. His houses do not stand firmly—though, happily for him, he more often has to draw them tumbling down. Where he shows his power is in finding out the critical lines in any object. He distinguishes with great success between one bird and another, drawing both only in outline. You generally can tell exactly what animal he means. With three lines he produces an owl, which you cannot possibly mistake for any other bird. He thinks he has done almost enough with his crow when he has made him black, but in order to be quite sure he outlines his wing correctly with a white line. As a rule, what he does is to seize on one characteristic feature and render that, leaving the rest for the spectator to supply for himself.

He produced besides a set of square cuts, rather too broad for the ordinary quarto page, representing the Four Last Things—Death, Judgment, Hell, and Heaven. The style of these is in all respects similar to that of the *Dialogus* series, but on a larger scale. The figures introduced are much taller, and show a more ambitious attempt at grouping, and slightly more animation in the figures themselves. The designs are quite simple, there being a great deal of space left unoccupied. The method of working is again in pure line, only a few very widely separated shade-hatchings being added down the legs, and here and there on the draperies. It is a remarkable thing that the book in which, so far as we at present know, these cuts first appeared, was the *Quatuor novissima*, printed by Arend de Keyser at Audenarde, about 1480. This is the more strange as it is the only known

case of a connexion between the printers of Audenarde and Gouda. The same set of cuts was copied for Peter van Os by the Second Zwolle cutter.

Another similar set of four square quarto cuts was made, to illustrate a *History of the Seven Wise Men of Rome*. They are entirely in the style of the preceding four, and belong quite clearly to the same hand and the same date. They occur for the first time in an edition printed at Gouda, at the anonymous press from which, in 1484, came the *Epistelen ende evangelien*, and at some unknown date the *Teghen die straet der minnen*. The printer of all three was probably, as we shall see, Gotfridus de Os. No complete copy of this first edition exists. The one at Haarlem wants a few pages, and amongst them one which must contain the first cut. The others occur in a later state in the edition of the book printed by Leeu, some time before 1483. The background of the second cut, which contained a shaded wall and a tessellated floor, has been cut away, and the other two blocks show signs of considerable wear and tear.

We are able further to separate ten folio cuts as the work of this hand. Unfortunately we never find them all used together, and some of them appear for the first time at Zwolle. We know that when Leeu gave up the materials of his first press, he sold a portion of them to Peter van Os. The *Dialogus* series he retained for himself, the two sets of quartos were laid aside as no longer serviceable, whilst the folios went, along with the founts of type, to Van Os. They were made to illustrate the *Gesta Romanorum*, with the exception of the last, which is only found in a *Sielentroest*: it is, however, I believe, a *Gesta Romanorum* cut. The only way to account for the fact that Leeu uses but six of them, in his edition of the book, is by assuming that the remainder were not finished in time. He may quite possibly have published a second edition, of which we have no record, but where the whole set would be found complete in its right order.

The subject of each is the whole story contained in a chapter of the book. All the principal incidents in it are represented by different groups. Usually no attempt is made, by separating them in compartments,

to show that the same people occur over and over, but all the incidents are grouped together and represented as one large gathering of people. Now and then, one event is divided from the others, being seen through an archway, or in the interior of a house. Twice the block is divided into compartments each of which is treated as quite separate from the rest. The point of sight is placed very high, the views being arranged somewhat as though seen out of a balloon. The figures in the background are raised over the heads of those in front, in a manner which usually characterises the work of very untaught schools. It is rather surprising to find this method in use at a time when Memling was at work, and when a school of painters, strong at all events in technical power, was spread through the country.

The woodcutting is as careful here as in the *Dialogus*, the lines being as clear-cut and as thoughtfully laid. In this case, however, the difficulties encountered were much greater, because of the large number of figures to be represented, and the necessity of grouping and balance. The faces, especially those of the women, are charming in their simplicity. The gestures are natural as far as they go, the drapery is very well arranged, without any complexity in the folds. The general effect is decidedly pleasing. There is no attempt at any elaboration of detail; nothing is attempted that cannot be attained. It is like the work of a very careful and painstaking child, with all its simplicity. There is hardly any shade added, the outlines as a rule being left quite plain, and intended only as a guide for the painter. Nothing more is known of this woodcutter after 1482, when Leeu's first press comes to an end. In that year we meet with a new set of cuts, marked by certain fresh characteristics, and which must for the present be referred to a fresh hand. It is not impossible that they may merely represent a stage in the transformation of the woodcutter's style; but this we may not assume. For us a new style must be also a new hand. It is easier afterwards to combine than to divide.



## THE BISHOPS' BIBLE.

## PART III.

BY THE REV. NICHOLAS POOCK.



E now proceed with the bibliographical account of this Bible—in which, however, we shall have occasion to notice other absurdities and inconsistencies which will not give a very exalted idea of the Elizabethan bishops of the Anglican Church.

The second edition, then, of the Bishops' Bible appeared in a small quarto form with the date 1569. The title of this little volume, which is about eight inches high and six wide, consists of a picture of Queen Elizabeth on a throne supported by four female figures of Justice, Mercie, Fortitude, and Prudence, beneath which is a representation of a congregation seated listening to a preacher, who has an hourglass beside him, a small space being left vacant between the two on which appear the words "The Holi Bible." At the very bottom of the picture are the words "God save the Queene." This particular edition is described with some minuteness in Strype's *Annals*, ii. 460, and for the most part with tolerable accuracy. He seems to attribute it to the press of Christopher Barker. Probably he saw an imperfect copy, for the Colophon states that Juge was the printer.

As the smaller Prayer-Books of the reign of Elizabeth were usually printed without the Psalms, this little volume was intended to supply the want and so enable the congregation to follow both the Psalms as they were said or sung, and also the lessons as they were read from the lectern or reading-desk. The publication of this small edition indicates the extreme carelessness with which the original Bishops' Bible was executed. The diminished number of notes may of course be easily accounted for by the smaller dimensions of the volume, the margin of which was too narrow to admit the notes, which in some places nearly filled the margins of the large folio of 1568; but they are not only lessened in number,—there are also many and considerable alterations, and in one case we observe an explanation given in Genesis iv. 7

in 1569, which absolutely contradicts that of 1568.

Nothing would be gained by transcribing instances of wrong translations in the first edition, some of which were corrected in the second, nor again in calling attention to the unmeaning English renderings of many passages which were left in the second in the same state in which they appear in the first. It is not necessary to give an elaborate proof of the ignorance of Hebrew that prevailed among the English bishops, and so we shall content ourselves with saying that though in this edition the New Testament was not materially altered, very considerable changes were introduced into the historical books of the Old Testament, few comparatively being made in the prophets. When we speak, as we shall presently do, of the New Testament, we shall produce some of the passages which were altered, in the way of criticism. The reason of our minute description of this little quarto of 1569 will appear when we compare the next edition, which was in folio, with the first folio of 1568.

In 1572 the next edition came out of the same size as the first, but differing from it in several particulars. In the Old Testament the Psalms were printed in the two versions in parallel columns. The Archbishop had found probably that his attempt to substitute a new version of the Psalms had proved a failure; and apparently unwilling to acknowledge the failure, he had both versions printed, so as to leave a choice in their usage in the church; but from this time forward it is plain that the Bishops' version of the Psalms was entirely dropped. In other respects this Bible, as far as the Old Testament is concerned, is pretty much the same as the first edition; and this is the more remarkable because it recurred to all the readings of the first edition, which had been altered, as we have seen, for the better in the small quarto edition of 1569.

What account is to be given of this strange anomaly we are quite unable to say. It is one of the many follies connected with this unfortunate version and its various editions which it is perhaps hardly worth inquiring further into. At any rate, we must pass it by in order to make room for our comments on the translation of the New Testament as it originally appeared in 1568, and in its amended form

in 1572. It is here that the labours of the bishops and their coadjutors appear in the most ridiculous light.

Dr. Eadie has for some reason or other treated this version with great forbearance. He says, truly enough (vol. ii. p. 95), that "the Bishops' version has co-existing in it two peculiarities directly opposed to each other. It strives often to give the translation with a quaint literality, and yet it does not scruple to interject numerous explanatory words and clauses." The instances of literal translation which he gives are all taken from the New Testament. But he admits that the translators allowed their scholarship to slip in adopting the words Salamine, Philippos, Miletum, Candie or Creta, which is an high hill of Candie, and Puteolus. He might have added a good many more such slips, and have noticed also that in the very same chapter they have used sometimes the right and sometimes the wrong form of a Greek or Latin word. On the other hand, the additions of explanatory phrases and clauses are extremely frequent in both parts of the Bible. These for the most part show no particular *animus*. It may be worth noticing, as indicating the Protestant theory of proof from Scripture, that in Acts ix. 22 the word *συμβιβάζων* is translated "by conferring (one scripture with another)." This, however, is by no means an instance of dishonesty, but a genuine attempt to explain what was meant by the original. When, however, this author says that "This Bible is to be commended for its occasional notice of the article and of the conjunctions and small connecting words so often overlooked," we are quite unable to endorse the commendation. The notice of the article is very occasional indeed, and the blunders in construing particles quite portentous; and we cannot think that Dr. Eadie has been happy in the selection of the text 2 Cor. ix. 5, "Prepare your pre-promised beneficence that it might be ready as a beneficence and not as an extortion," to illustrate his position that the general character of the version is more stately than precise.

Few comparatively would appreciate the mistakes of the Old Testament as compared with the original Hebrew; but any scholar would see the extreme ignorance of Greek which characterizes this version. The trans-

lators seem to have had scarcely any conception of the use of the Greek particles and their meanings. Thus *πλὴν* will be rendered *therefore*, *δὲ* *verily*, whilst it constantly happens that the particles are wholly disregarded. Again, the tenses are frequently disregarded—*e.g.*, *λέγει* is usually rendered *said*. And the meaning of words and phrases is perpetually mistaken. We will take at random a chapter from Parker's portion of the work, which will enable any schoolboy to judge of the kind of scholarship which the Archbishop possessed.

In the eighth chapter of St. Matthew the following are specimens:—

- v. 6. *βασανιζόμενος*, pained.
- v. 7. *ἔλθων θεραπεύσω αὐτόν*, when I come I will heale him.
- v. 9. "unto him" omitted.
- v. 11. *ἀνακλιθήσονται*, shall rest.
- v. 21. *ἕτερος δὲ τῶν μαθητῶν*, another of the number of his disciples.
- v. 32. *κατὰ τοῦ κρημνοῦ*, headlong.

And now that we have commented on the errors of translation in the original edition of the Bishops' Bible, and the partial attempt to correct those which were made in the edition published in 1569 for private reading, we proceed in chronological order to what must be called the third edition of the book, which is the second of the large folio size, adapted for reading in the churches, which came out in the year 1572. And here we meet with the same evidence of carelessness and incompetency on the part of the editors, whoever they were. At an interval of about three years the editors of the new volume might, one would have thought, have been able to decide that the corrections of the second edition in the Old Testament, which, as we have said, were almost always such as to bring the version more into accordance with the original, should be for the future adopted in the Bible to be used in church as well as that now in use in private families. Instead of this we find a volume of about the same dimensions as the original of 1568, with nearly all the same readings, in almost every case recurring to the inferior renderings of the first edition. We are unable to give any other account of this stupendous piece of folly, than that the bishops were unwilling

to have the ignorance displayed in their first translation exposed by a comparison of two versions which in so many places differed so materially; for it is scarcely possible to imagine that the Old Testament of an edition which did not appear till 1572 could have been struck off and finished at press before the end of the year 1569. Whatever be the account of the matter, the fact is patent to the observation of every one (though we fear there are not many), who can procure a sight of the three editions and compare them together.

Such is the true account of these three editions of the Bishops' Bible, so far as the Old Testament is concerned. But we have not described all the absurdities and anomalies of these books; for though the folio of 1572 almost servilely follows its predecessor of 1568 in the printing of the Old Testament, it will be found that the New Testament is very considerably altered, both from the readings adopted in the first as well as the changes introduced into the second edition. These alterations amount to near two thousand in the Gospels alone, and we have counted as many as thirty-five in a single chapter.

As to the manner in which some of these changes were brought about, we are not left to conjecture. Strype, in his *Life of Parker*, tells us that a schoolmaster named Laurence supplied the Archbishop with some criticisms, of which he gives a specimen. Strype seems to know little about the matter, and all that has been written since has been derived from him. But from a comparison of the two editions of 1568 and 1572 with the paper of Laurence's suggestions as printed by Strype, it is easy to see that Laurence is referring to the readings adopted in the earlier edition, and not, as some bibliographers have supposed, to those of the Great Bible; and that Parker in 1572 adopted every one of his emendations, apparently without stopping to consider whether they were meant to stand in the words used by Laurence, or whether he was not rather suggesting the true meaning of passages for Parker to use his judgment upon.

And here is an instance of the carelessness with which historians follow those who have preceded them, without caring to investigate

matters for themselves. Lewis in his *History of the English Translations of the Bible* treats of these strictures of Laurence as if they referred to the Great Bible and its predecessors; yet his own analysis of them might have proved to him that they had reference to some other version, for they make their quotations not from any earlier edition, but from the Bishops' of 1568 or '9, and even Dr. Eadie says that the Bishops' Bible contains *several*, whereas it contains *all*, of the clauses on which critical comments are given. But Dr. Eadie, though he has taken some trouble to compare certain portions of the New Testament of 1568 with that of 1572, has taken no pains with the Old Testament, and, like all other bibliographers, seems wholly unaware of the alterations introduced in the small edition which intervened between the two.

Every one of Laurence's observations is strictly correct, and exhibits sound scholarship as far as it goes, though not going beyond what any sixth-form schoolboy of the present day might have written. But the folly exhibited in adopting Laurence's exact words may be judged by the following instances:—

In Matt. xxviii. 14, the translator, following Tyndale, the Great Bible, and the Genevan, had rendered *ὑμᾶς, ἀμερίμους ποιήσομεν* "we will save you harmeles"—a tolerable translation. Laurence truly observed that the word *ἀμερίμους* was more properly represented by the English adjective careless, little supposing, probably, that he should be taken at his exact word, and that the new edition would appear with such an absurd translation as "we will make you careless," which could hardly have conveyed any idea to an ordinary English reader of that day. But perhaps the most absurd translation in all the New Testament is that of *κατασχόμεν* in Matt. xxi. 38. It had been rendered *let us enjoy*, according to the translation of the Great Bible, although the translator had before him the better version of the Genevan translators, *let us take his inheritance*. Laurence fairly enough observed that the word did not mean to enjoy, but to take possession or seizin; but the superintendent of the new edition of 1572 not understanding the meaning of the word *seizin*, took it for a verb

and altered it into *season*. Accordingly the clause was printed *Let us season upon his inheritance*, and in every subsequent edition of the Bishops' Bible this egregious blunder was allowed to stand.

We should not have space to follow Laurence's paper through. It is sufficient to say that every suggestion he made was hastily adopted, just as if the paper had been handed over to the compositor to make the best he could of the matter. What we have said abundantly shows both the haste in which the original translation was made, and the careless style in which it was corrected. The translators seem to have been as it were in the position of schoolboys, obliged to acknowledge the inferiority of their own scholarship, and to adopt without inquiry everything that the schoolmaster assured them was right. Another remarkable feature of this folio volume of 1572 is that it inserted two distinct versions of the Psalms—one which is said to be done according to the Hebrew, which was the Bishops' own version, and the other taken from the Great Bible of 1539, or from the April edition of Cranmer's Bible of 1540. It is remarkable because it shows how the excellent rhythm of this version had already accommodated itself to the ears of English people. Notwithstanding that the Bishops' version had appeared twice—the first time for public reading, the second for use in private devotions—it is plain that as early as 1572 it had been found impossible to supplant the earlier version of the Psalms, which is undoubtedly less correct if compared with the original Hebrew. And for the future no further attempt was made to palm off this version on the use of the English people, there being but one other edition—viz. the large folio of 1585—in which it was reprinted. Why this edition should have been singular in this respect we are unable to explain. That it was not intended that the Psalms in this edition should be sung in churches is plain from the fact that no notice is taken of the days of the month or the distinctions for morning and evening prayer which appear in all the other editions. Probably it was meant to perpetuate the version which the bishops had made, and they took this opportunity of showing their partiality for it, after it had been so ignominiously discarded from use in the churches of the

land. It is one of those two editions which Whitgift had printed for use in church—the smaller of 1584 for such churches as could not afford the larger folio of 1585, described as being *amplissimi voluminis*, and which he recommends to his suffragan at Lincoln to supply the places of the missing or defaced copies of the Great or Genevan Bibles which had hitherto been used for this purpose.

There remains another point which we have not yet touched upon in the various editions of the Bishops' Bible—viz., the headings of the chapters and the headlines at the top of the page. The headings of the chapters were at first very full, and there is nothing particular to notice in them as they stand in the first two folios of 1568 and 1572, except that they are numerous and unobjectionable. But in the small edition of 1569 they appear in a very altered and abridged form—the abridgment evidently having been made for the purpose of saving space—a reason which could hardly apply to the subsequent editions of the same large folio size. Nevertheless we believe we are correct in stating that in every subsequent edition, of whatever size, the abridged form of the little edition of 1569 was adopted. As a specimen we may give the shortened headings of Mark xv., where the original edition had seven different items noticed, and where subsequent issues reduced them to two: v. 1, *Jesus is delivered bound to Pilate*; v. 43, *Joseph beggeth Christes body & burieth it*, thus leaving out five of the most important articles.

These headings had been mostly copied from the Genevan edition of the Bible, and in many cases they appeared in the exact words of the Genevan headings. And what is most remarkable is that as time went on the editors seem to have assimilated the quarto editions of this book to the Genevans of the same size, in many particulars. One might almost suppose that it was done with the object of substituting this version in the place of the other—perhaps even with the view of passing off one for the other, on the ground of the Genevan being the more popular and more commonly asked for. We have before us an edition of the Bishops' Bible dated 1584, in which not only the headings of the chapters pretty closely resemble those of the Genevan, but which has also in most cases followed



it in the headlines at the tops of the pages. It is not a little instructive as to the character of the Puritanism of the day, to find here the absurd epitome of the chapter in S. Mark which records the history of the death of S. John Baptist, adopted from the earliest Genevan of 1560, and never dropped through the whole course of the editions down to 1616, as "The inconvenience of dauncing." It may be remarked, whilst we are upon this subject, how Puritanism has always, in this country specially, associated itself with the abhorrence of this particular form of amusement. A silent protest against dancing seems to have existed in the minds of most of the translators of the Bishops' Bible, if we may judge from the occasional recurrence to the subject in their notes.

The bibliographical part of this article will perhaps be rendered more complete if we append the dates of all the different editions of the Bishops' Bible, noticing also the variations which they present in the text and notes.

- 1568.—The original large folio. This has slight variations in certain leaves: *e.g.*, some copies have "A. P. C." at the end of Proverbs; some are without these letters.
- 1569.—A small quarto in paragraphs, the Old Testament corrected in numerous passages—the New Testament unaltered for the most part. The marginal notes a little altered and curtailed for want of room.
- 1572.—A large folio differing from the first edition in having two versions of the Psalms in parallel columns—and having several hundred corrections in the New Testament, but recurring to the readings of 1568 for the Old Testament which had been altered in the quarto of 1569.
- 1573.—A quarto with the Psalms from the Great Bible. The Bishops' version of the Psalms was, we believe, never reprinted after 1572, except in the folio of 1585, noticed below. We cannot speak positively on this point, as we have never seen the folio of 1606.
- 1574.—A small folio, and the first edition with the words "set forth by auctoritie" on the first title.

- 1575.—A folio and a quarto of this date. They have no notes or marginal references to the Psalms. They bear on the title, "set forth by auctoritie."
- 1576.—A quarto, "set forth by auctoritie."
- 1577.—A quarto with the words "whereunto is adjoyned the whole service used in the Church of England," and another in very small quarto, sometimes called octavo, the title of which is not known to exist. It has no notes to the Psalms, and few marginal references.
- 1578.—A folio, page for page with that of 1574.
- 1584.—A folio and a quarto. The folio is described as "of that translation authorized to be read in churches." The quarto has the Colophon after fol. 111 of the New Testament, a leaf with the Royal Arms on the obverse, and "Imprinted at London by Christopher Barker, Printer to the Queenes Maiestie 1584," the reverse being blank. The title to the New Testament has no printer's name, but only the date "Anno 1584." It omits many references to parallel passages.
- 1585.—A large folio "authorized and appointed to be read in churches." Alone of all editions subsequent to 1572, it contains the Bishops' version of the Psalms, unless the folio of 1606 should prove an exception. This is the first edition with this particular form of authorization, unless the quarto of 1584, of which no title is known, may have it.

After these the only editions are the folios of 1588, 1591, 1595, 1602,—all with the same form of authorization. The last has two different titles.

Lastly there is a folio of 1606, which the present writer has never seen.

The later editions follow the edition of 1569 in the shortened headings of the chapters and in the abbreviated notes.


There are also several New Testaments of this edition which were published separately, mostly in a very small size. Mr. Francis Fry, of Bristol, has in his collection nineteen

different editions of the Bishops' New Testament, including the only copy known of the quarto by Watkins, of uncertain date, and one in a very small size, in which the text is without the numbering of the verses. For a full account of this rare little book see "A Bibliographical Description of the editions of the New Testament, Tyndale's Version," by Francis Fry, F.S.A. London: H. Sotheran and Co., 1878."



## BOOKS ON LOCAL GOVERNMENT.

BY G. LAURENCE GOMME, F.S.A.

OUNTY Government and Metropolitan Government are now entering into the thoughts of men in the practical paths of statesmanship; and it is well they should be reminded that these two sections of the local government system of England have long held a place in the thoughts of the historian and the antiquary, even if, alas! there are too many signs that they have lost their hold on the minds of the people. The history of local government in England is a history of the very foundations of the empire. Its permanence and persistence are what the statesman should have in view during the cries for legislation which are now being raised; and to make it most permanent, and to strengthen it at the right places, it is necessary to know what it has been during these thousand years of history, and along what lines it has developed into its present forms. Into this vast subject the BIBLIOGRAPHER cannot of course enter; but I take it that one chief feature of a journal devoted to book-lore is to point out what books have already done towards elucidating a subject in which there is still considerable present interest. With this view before me, I venture to ask some consideration for the following list of books on Local Government. I cannot claim that it is a complete list, because were I to wait until I thought it was so, I fear it would never get to the printer's hands, and would not therefore obtain the assistance of readers of the BIBLIOGRAPHER, which I trust it will do now. It is

practically a list of books with which I have worked for many years.

The subject is not one, perhaps, that would be interesting to the general reader; and yet I think I shall be able to point out some curious books relating to the records, and to the system of government adopted in the towns or places in which we live, or which we know. Municipal and town records tell of men as well as of institutions; and occasionally these men who deigned to take active parts in the government of their native places are of such universal interest as John Shakespeare, the father of our poet, who successively filled the posts of ale-taster, affeelor, burgess, constable, chamberlain, alderman, and high-bailiff at Stratford-upon-Avon. But how tardy has been the recognition of the value of these local muniments! Manuscripts of the greatest value and interest have been allowed to lie rotting in damp out-of-the-way rooms, instead of being carefully stored and calendared by the authorities to whom they belong. Thus at Weymouth Mr. Halliwell-Phillips reported to the British Archæological Association\* that a large part of the town papers were in private hands; and in 1879 these were actually offered for public sale, though fortunately ultimately purchased for the corporation. But considering the value and extent of our local records, it is really surprising that so little has been done towards making them known to the general public. Scotland, it is true, has done something towards mitigating this crying evil by the work accomplished by the Scottish Burgh Records Society; but still this is not anything like an adequate effort towards getting into print one of the most valuable sets of manuscripts in the country. If the BIBLIOGRAPHER can assist in drawing attention to and creating an active interest in this important subject, it will have done great and good service, and I cannot but hope that the following notes will be instructive enough to lend aid in this object.

I have personally examined all the following books; and in some cases, where the bare title of the work does not give a full idea of the scope of the book, I have added an account of the contents, because it appears to me that the work of bibliography should

\* See vol. xxviii., p. 28. See also the Historical MSS. Commission 5th Report, p. 576.

direct attention to the objects of the author and to the mode he has adopted in carrying out these objects.

Like all studies, the subject of local government is capable of very extensive ramifications; but I have been careful to cut these down for the purposes of the present compilation to the strictest limits. I have not, for instance, except in some special cases, recorded in the list the many law treatises which exist upon the subjects incidental to local government. The subject of poor relief I have not touched upon at all,—first because it has a special literature of its own, and secondly because it is really outside the subject of local government, having been thrust upon local authorities by the imperative demands, and mainly through the action and policy of the central government. It is an adjunct to rather than a part of local government, and its chief records are to be found in the statute book and the writings of lawyers.

With these qualifications of the completeness of the following list, I think it will be found that a useful contribution to the literature of local government has been made; and I hope readers of the BIBLIOGRAPHER will send such additions as they can towards making the present list a complete bibliography of the subject.

Before commencing my task, however, I must say one word of acknowledgment for assistance in getting some of the most curious and out-of-the-way titles in my list. As soon as my project was announced, Miss Toulmin Smith kindly offered me her assistance, and the assistance of the library collected by the late Mr. Toulmin Smith, the well-known author of *The Parish* and *Local Self-Government*. No man has seen, as Mr. Smith did, the vital importance of the principles of local self-government to the well-being of the nation; and in acknowledging my indebtedness to Miss Smith for the use I have made of her father's library, I acknowledge, too, my indebtedness to his research and clear-sighted penetration into the principles of local government in England.

Local Government may be divided into the following chief heads, and I have arranged its literature under the same classification.

(a) Local Government generally; (b) County

Government; (c) Municipal Government; (d) Town Government; (e) Manorial Government; (f) Special Jurisdictions.

(a) *Local Government generally.*

Cobden Club Essays: Local Government and Taxation. Edited by J. W. Probyn. London, 1875. 8vo, pp. 454.

CONTENTS:—Local Government in England, by Hon. George C. Brodrick.—Local Government and Taxation in Scotland, by Alexander M'Neel-Caird.—Local Government and Taxation in Ireland, by W. Neilson Hancock.—Local Government and Taxation in the Australian Colonies and New Zealand, by Sir C. Dilke, Thomas Webb Ware and W. H. Archer.—The Provincial and Communal Institutions of Belgium and Holland, by Emile de Laveleye.—Local Government in France, by le Comte de Franqueville.—Local Government and Taxation in Russia, by Ashton Wentworth Dilke.—Local Government and Taxation in Spain, by Señor Moret y Prendergast.—Local Government considered in its Historical Development in Germany and England, with special reference to Recent Legislation on the subject in Prussia, by R. B. D. Morier.

Cobden Club Essays: Local Government and Taxation in the United Kingdom. Edited by J. W. Probyn. London, 1882. 8vo, pp. vi, 520.

CONTENTS:—Local Government in England, by the Hon. George C. Brodrick.—County Boards, by C. T. D. Acland.—The Areas of Rural Government, by Lord Edmond FitzMaurice.—London Government, and how to Reform it, by J. F. B. Firth.—Municipal Boroughs and Urban Districts, by J. Thackray Bunce.—Local Government and Taxation in Ireland, by Richard O'Shaughnessy.—Local Government and Taxation in Scotland, by William Macdonald.—Local Taxation in England and Wales, by J. Roland Phillips.

Gneist (Dr. Rudolf), *Geschichte und heutige Gestalt der Englischen Communalverfassung oder des Self-Government*. Berlin, 1863. 2 vols. 8vo, pp. xxi, 682; 683—1398, and index 31 pp.

[A valuable contribution to the history and statistics of local self-government in England.]

CONTENTS:—Historical Development of the English Local Constitution.—Present Local Constitution in England and Wales: Jurisdiction and Officers, Local Taxation, Civil Jurisdiction of the County, Criminal and Police Constitution of the County, Municipal Constitution, Military, Parochial, Poor Law, Sanitary, Bridges and Highways, Law of Corporations.—Theory of Self-Government.

Gomme (George Laurence), *Primitive Folk-Moots; or Open-air Assemblies in Britain*. London, 1880. 8vo, pp. xi, 316.

[An historical treatise on the earliest forms of local assemblies.]

Goschen (George J.), Reports and Speeches on Local Government and Taxation. London, 1872. 8vo, pp. vi, 218.

Local Government Board, Reports of the. Presented to both Houses of Parliament by command of Her Majesty. London, 1872-80. 9 vols., 8vo.

First Report, 1871-1872, pp. lx, 522; Second Report, 1872-1873, pp. lix, 353; Third Report, 1873-1874, pp. li, 706; Fourth Report, 1874-1875, pp. lix, 532; Fifth Report, 1875-1876; Sixth Report, 1876-1877, pp. xcvi, 407; Seventh Report, 1877-1878; Eighth Report, 1878-1879, pp. clxxii, 491; Ninth Report, 1879-1880.

Local Taxation Returns [pursuant to Act 23 and 24 Vict., c. 51]. Twenty parts, folio. House of Commons, 1862-81.

Rathbone (Wm.) and Sam. Whitbread, Local Government: Memorandum No. 1, General View; Memorandum No. 2, Law, with References. (Privately printed, 1877.) 2 parts folio, pp. 42; 75.

[These contain exceedingly valuable information, both of reference and of facts, which is arranged analytically under the following heads: (1) Existing Units of Local Government; (2) Matters which are Locally Administered; (3) Local Taxation and Indebtedness.]

Smith (J. Toulmin), Local Self-Government and Centralization: the characteristics of each, and its practical tendencies as effecting social, moral, and political welfare and progress, including comprehensive outlines of the English Constitution. London, 1851. 8vo, pp. vi, 409.

Smith (J. Toulmin), Local Self-Government Unmystified: a vindication of common sense, human nature, and practical improvement against the Manifesto of Centralism put forth at the Social Science Association, 1857. Second edition. London, 1857. 8vo, pp. iv, 128.

#### (b) County Government.

It is curious how little has been done towards writing the history of County Government in England. Except perhaps the portions of Dr. Stubbs's *Constitutional History of England*, and of Mr. Kemble's *Saxons in England*, relating to the shire and the county, there is nothing to show the development of the old system into the modern. At present the Justices of the Peace at quarter sessions are the county authorities, and as their chief duty relates to the administration of the law, there is little else than law literature belong-

ing to this section of our subject, and this for many good reasons I do not think it worth while to touch upon. There are signs, however, that the county records are receiving some attention at the hands of the historian, for the *Athenaeum* lately recorded that "the Justices of the North Riding of Yorkshire have of late been taking steps for the better preservation of their records. With that view they asked the help of the Historical MSS. Commission, and Mr. Jeaffreson, who has been doing like work on the West Riding muniments, was deputed to draw up a report on the historical worth of the records. These documents, we understand, go back to the beginning of Elizabeth's reign, and contain much matter of local and personal interest, especially pertaining to the Catholics and their estates."

Acland (Charles T. D.), County Boards. *Fortnightly Review*, 1881, vol. xxix., pp. 93-102.

Black (W. H.), On the Records of the County Palatine of Chester. *Journ. Arch. Ass.*, vol. v., pp. 187-195.

Boke (The) for a Justyce of Peace neuer so wel and dyligently set forthe. Black letter. London: Robert Redman, n.d. 12mo, fol. 51 and tabula.

General Report to the King in Council from the Honourable Board of Commissioners on the Public Records. Vol. xv., large folio, 1837.

Contains reports upon the following county records: *Circuits*—City of London, Midland, Norfolk, Northern, Oxford, the Great Sessions of Wales, Brecon. *Counties Palatine*—Durham, Lancashire. *Clerks of the Peace*—Berkshire, Chester, Cornwall, Cumberland, Derby, Durham, Essex, Hereford, Lancaster, Leicester, Lincoln, Monmouth, Northampton, Northumberland, Nottingham, Oxford, Salop, Stafford, Suffolk, Sussex, Warwick, Worcester, Cardigan, Caermarthen, Deabigh, Glamorgan, Merioneth, Montgomery, Pembroke, Radnor. *County Registries*—Middlesex, Yorkshire.

Goldsmid (Augustus), On Hungarian Political and County Institutions, and their analogy to our own. *Journ. Arch. Ass.*, vol. xxviii., pp. 241-244.

Greenwood (William), The Authority, Jurisdiction and Method of Keeping County Courts, Courts-Leet, and Courts-Baron; explaining the judicial and ministerial authority of Sheriffs, also the office and duty of a Coroner. Eighth edition. [London] in the Savoy, 1722, 8vo, pp. ii, 486, the table.

Horne (Andrew), *The Fooke called the Mirrour of Iustices*, made by Andrew Horne; with the book calld *The Diversity of Courts*, and their Jurisdictions. Both translated out of the Old French in the English tongue by William Hughes. London, 1646. 12mo, 14 leaves, pp. 325 and the Table.

Another edition: London, 1768. 8vo.

Another edition: Manchester, 1840. 8vo, pp. xx, 262.

Reports of the Royal Commission on Historical Manuscripts, Presented to both Houses of Parliament by command of Her Majesty. Folio, 8 vols. London, 1874-1881.

Contains reports on the county records of Somerset, iii. 333-334; vii. 693-701.

Yates (Joseph Brooks), *The Rights and Jurisdiction of the County Palatine of Chester, the Earls Palatine, the Chamberlain, and other officers*. Printed in the *Chetham Miscellany*, vol. ii., pp. 37.

### (c) *Municipal Government.*

Of Municipal Government there is rather an extensive literature. The subject has engaged the attention of the historian and antiquary, the statesman and the merchant; and moreover it is incidental to some of the most historic sites and the most flourishing and extensive cities in our island. I have a reference to one book—namely, *Crew's History of Boroughs*—which I have not been able to see. It is not in the British Museum, nor in the Guildhall Library, nor the London Library, nor in the Law Society's Library. I have divided the list of books under the following heads—1. History and Records; 2. Gilds; 3. Statistics and Reform.

## I. HISTORY AND RECORDS.

### (a) *General.*

Arnold (Thomas James), *A Treatise on the Law relating to Municipal Corporations in England and Wales*. Second edition, with chapters on Practice by Samuel George Johnston. London, 1875. 8vo, pp. xxxviii, 250, Appendix pp. cccix, and Index.

[First edition (without chapters on Practice), 8vo, pp. xxiv, 256; Appendix cclxxxviii, and Index. London, 1851.]

Brady (Robert), *An Historical Treatise of Cities and Burghs or Boroughs*, showing their original, and whence and from whom they received their liberties, privileges and immunities; what they were, and what made

and constituted a Free Burgh and Free Burghesses. As also showing when they first sent their representatives to Parliament. With a concurrent discourse of most matters and things incident or relating thereto. London, 1690. Folio, pp. vi, 91; insertions, 2 pp.; Appendix, pp. 41.

— Second edition. Folio, pp. as before. London, 1704.

[The same book with a new title page, a mistake in the pagination being repeated, pp. 84, 25, 26, 89, 90, 91, 88, then commencing with appendix, pp. 1-41.]

— A new edition, corrected. London, 1777. pp. iv, 170; appendix 55; index.

Cripps (Wilfrid Joseph), *College and Corporation Plate* (South Kensington Museum Art Handbooks). London, 1881. 8vo, pp. xii, 155.

[This book does not devote more attention to the artistic than the historical plate.]

General Report to the King in Council from the Honourable Board of Commissioners on the Public Records. Vol. xv., large folio, 1837.

Contains Reports upon the Records of the following boroughs: Altrincham, Andover, Ashburton, Ashridge, Banbury, Basingstoke, Beccles, Beverley, Bishops Castle, Bodmin, Bradninch, Bridgenorth, Bridgewater, Bridport, Burford, Callington, Cardiff, Cardigan, Carlisle, Carnarvon, Chard, Chesterfield, Chippenham, Christchurch, Cirencester, Cockermouth, Colnbrook, Cowbridge, Cricklade, Crowcombe, Dartmouth, Deal, Devizes, Dover, Dudley, Dunmow, Dunwich, Durham, Falmouth, Farnham, Folkestone, Garstang, Glastonbury, Godalming, Grampound, Grantham, Greenwich, Grinstead, Guildford, Harwich, Hastings, Hemel Hempstead, Hereford, Holt, Honiton, Horsham, Huntingdon, Hythe, Knaresborough, Lampeter, Langport, Llanidloes, Leeds, Leominster, Lydford, Lincoln, Liskeard, London, Looe (East), Looe (West), Longhor, Louth, Lyme, Maidenhead, Maldon, Marazion, Monmouth, Morpeth, Newcastle-under-Lyme, Newport, Newton, Oswestry, Penryn, Plymouth, Pontefract, Portsmouth, Preston, Queensboro', Radnor, Reigate, Retford (East), Saffron Walden, St. Germain's, Salisbury, Sandwich, Scarborough, Southampton, Southwold, Tenderden, Thornbury, Tiverton, Totnes, Tregorey, Usk, Wareham, Warwick, Watchet, Wenlock, Weobly, Westbury, Weymouth, Wisbech, Wokingham, Woodstock, Worcester, Wycombe, Yarmouth. pp. 428-512.

Gomme (George Laurence), *Index of Municipal Offices*; compiled from the appendices to the first report of the Commissioners appointed to enquire into the municipal corporations in England and Wales, 1835; with an historical Introduction. London: Published for the Index Society, 1879. 4to, pp. 77.

Gomme (George Laurence), On Traces of the Primitive Village Community in English Municipal Institutions. *Archæologia*, 1881, Vol. xli., pp. 403-422.

Halliwell-Phillips (J. O.), The Municipal Archives of Dorset. *Journ. Arch. Ass.*, xxviii. 28-31.]

Irving (Joseph), On the Origin and Influences of Burghs in Scotland. *Trans. Glasgow Arch. Socy.*, i., pp. 333-353.

Lambert (George), Civic and other Maces. *Antiquary*, vol. i., pp. 66-70.

Madox (Thomas), Firma Burgi, or an Historical Essay concerning the Cities, Towns and Boroughs of England, taken from the Records. London, 1726. Folio, 11 leaves, pp. 297 and Index.

Merewether (Henry Alworth), and Archibald John Stephens, The History of the Boroughs and Municipal Corporations of the United Kingdom, from the earliest to the present time: with an examination of Records, Charters, and other documents, illustrative of their constitution and powers. London, 1835. 3 vols. 8vo, pp. lxxi, 16 pages of tables, 577; 577 (sic)—1469; 1469 (sic)—2413.

[Arranged under British Period, Roman Period, Saxon Period, and from thence under each reign, ending with William IV.]

[Oldfield (T. H. B.)], An Entire and Complete History, political and personal, of the Boroughs of Great Britain, together with the Cinque Ports, to which is prefixed an original sketch of constitutional rights. London, 1792. 2 vols. 8vo.

Treats of the boroughs under the headings: (1) Political Character; (2) Ancient State and Representation; (3) Corporation; (4) Right of Election; (5) Number of Voters; (6) Returning Officers; (7) Patron.

The same: Second edition, corrected and improved [the sketch of constitutional rights is not included]. London, 1794-97. 2 vols. 8vo, pp. ix, 434; 484.

The same: New edition, corrected, with author's name. London, no date. 3 vols. 8vo, pp. xxii, 434; viii, 484; 548.

Payne (William), A Treatise on Municipal Rights, commencing with a summary account of the origin and progress of Society and Government, and comprising a concise view of the state thereof, from the earliest period of British history to the institution of Corporations in general and that of the City of London in particular, with an account of the ancient modes of electing the Mayors and Sheriffs of London and the Representatives in Parliament, and various other matters

relating to the Court of Common Council and the Livery, connected with the public rights of the Citizens of London, and applicable to the present state of the times. London, 1813. 8vo, pp. xiv, 144.

Picton (J. A.), Self-Government in Towns. *Contemporary Review*, 1878, vol. xxxiv., pp. 678-699.

Reports of the Royal Commission on Historical Manuscripts. Presented to both Houses of Parliament by command of Her Majesty. London, 1874-1881. 8 vols., folio.

Reports on the records of the following boroughs are given, the Roman figures indicating the number of the report and the Arabic the pages occupied by the reports:

Aberdeen, i. 121-123; Abingdon, i. 98-99; ii. 149-150; Axbridge, ii. 300-308; Berwick-on-Tweed, iii. 308-310; Bridgewater, i. 99, iii. 310-320; Bridport, vi. 475-499; Cambridge, i. 99-100; Chester, viii. 355-403; Cork, i. 128-129; Coventry, i. 100-102; Dartmouth, v. 597-606; Dublin, i. 129; Edinburgh, i. 126; Faversham, vi. 500-511; Folkestone, v. 590-592; Fordwich, v. 606-608; High Wycombe, v. 554-565; Hythe, iv. 429-439; Kilkenny, i. 129-131; Kingston-on-Thames, iii. 331-333; Kirkcudbright, iv. 538-539; Launceston, vi. 524-526; Leicester, viii. 403-441; Limerick, i. 131; Lydd, v. 516-533; Montrose, ii. 205-206; Morpeth, vi. 526-540; New Romney, iv. 439-442, v. 533-554, vi. 540-545; Norwich, i. 102-104; Nottingham, i. 105-106; Perth, v. 655; Pontefract, viii. 269-276; Rye, v. 488-516; St. Albans, v. 565-568; Sandwich, v. 568-571; Tenderden, vi. 569-572; Totnes, iii. 341-350; Wallingford, vi. 572-594; Waterford, i. 131-132; Wells, i. 106-108; Weymouth and Melcombe Regis, v. 575-590; Winchester, vi. 605; York, i. 108-110.

Scottish Burgh Records Society: \* Ancient Laws and Customs of the Burghs of Scotland. Edinburgh, 1868. 4to, pp. l, 252.

Vol. I. A.D. 1124-1424. i. Leges quatuor Burgorum Edinburgh, Rokisburgh, Berewic, Strivelin. ii. Assise Regis Willelmi, the laws of King William the Lion, in so far as these relate to Burghs. iii. Statuta Gilde. iv. Regiam Maiestatem, certain laws concerning burghs from the book of Regiam Maiestatem. v. Quoniam Attachiamenta, the laws of the Barons in so far as concerns the Burghs. vi. Constitutiones noue pro Burgensibus. vii. Assisa de Tolloneis, of petty customs called Toll. viii. Custuma Portuum, of the custom of Schippis. ix. Articuli inquirendi in itinere camerarii, of inquiries in the Chalmerlan air. x. Juramenta officiariorum. xi. Iter Camerarii, the Chalmerlan air. xii. Curia quatuor Burgorum, the court of the four burghs—Edinburgh, Stirling, Berwick an Roxburgh. xiii. Fragmenta Collecta. xiv. Acta Parliamentorum,

\* It should be noted that the British Museum Library does not possess these exceedingly valuable publications.

regis David Secundi. xv. Obligations of the Towns and Burgesses of Scotland anent the ransom of King David II.—Glossary and Index.

Scottish Burgh Records Society, Miscellany of the. Edinburgh, 1881. 4to, pp. ci, 295.

Containing: i. Report by Thomas Tucker upon the Settlement of the Revenues of Excise and Customs in Scotland, A.D. MDCLVI.; ii. Register containing the state and condition of every burgh within the Kingdom of Scotland, in the year 1692. iii. Setts of the Royal Burghs of Scotland.

Smith (William), Old Yorkshire. 8vo, London, 1881: vol. i., pp. 226-231; ii., 192-199, contain articles on Seals of the Yorkshire Corporations.

Thompson (James), An Essay on English Municipal History. London, 1867. 8vo, pp. xii, 196.

CONTENTS: Cap. i. The Roman-British Municipalities. ii. Saxon town institutions. iii. The Borough of St. Albans. iv-vii. The Borough of Leicester. viii. The Borough of Preston. ix-xi. The City of Norwich. xii. The Borough of Yarmouth. xiii-xiv. On Market Towns not incorporated. xv. Municipal Insignia. xvi. The French Communes. xvii. Comparison between the French Communes and English Boroughs. xviii. Practical conclusions.

Thompson (James), The Municipal Franchises of the Middle Ages, illustrated by documents from the Archives of the town of Leicester. *Gentleman's Magazine*, 1851, vol. xxxv. (N.S.), pp. 260-263, 596-599; vol. xxxvi. (N.S.), pp. 244-249.

Wilcock (J. W.), On Municipal Corporations. London, 1827. 8vo.

Worth (R. N.), The ancient boroughs of Cornwall, with notes on their arms and devices. *Journ. Arch. Ass.* xxxiii, pp. 179-190.

(To be continued.)

## CODEX ALEXANDRINUS.



It is a singular fact that but little notice is anywhere to be met with of the first publication of a part of the text of the *Codex Alexandrinus*.

Many a work which describes the Codex, and many a catalogue, may be searched in vain. But it had not been long in England before a portion of it was collated and printed. For in 1637 Patrick Young, the King's librarian, appended to the *Catena Nicetæ in Job*, which he published in that year, the text of the book of the patriarch, with a separate title-page, "*ex venerando bibl. regie MS. Codice, et totius orbis antiquissimo ac præstantissimo.*"

And in the Bodleian Library is preserved a copy of this Appendix, bound in gilded vellum, which possesses a threefold interest in the subjoined Greek inscription, which is inserted on its fly-leaf. Firstly, it appears from this that the publication of the book of Job was only an instalment of the intended publication of the text of the whole MS., which is indeed also stated in Young's own preface to the *Catena*; secondly, that, as might be expected, this would have been accomplished under the patronage of Archbishop Laud, ever the encourager of learning; and thirdly, that this volume was intended to be forwarded as a grateful acknowledgment to the great Patriarch to whom the nation was indebted for so noble a gift. And the date of the publication seems to suggest only too plainly the unhappy reason why the book was never forwarded; for probably just when it was ready for transmission the news may have come that in June 1638 Cyril Lucaris had been foully murdered.

“Τῷ θεοφιλέστατῳ Κυρίλλῳ, ἐλέει Θεοῦ τῆς Κωνσταντινουπόλεως νίκης Ρώμης Ἐπίσκοπῳ, ὑπερτίμῳ Ἐξάρχῳ, οἰκουμένικῳ Πατριάρχῳ, καὶ τῷ κοινῷ τῆς καθολικῆς Ἐκκλησίας ἐνεργετῇ. Τοῦ πολυταλάντου ἐκείνου δώρου καὶ τιμαλφέστατου κειμηλίου, πρὸ ὀλίγων ἔτων παρὰ τῆς σῆς Ἀγιωσύνης πρὸς τὸν γαληνοτατον καὶ σεβασμώτατον βασιλέα ἡμῶν διαπεμφθέντος, ταυτην τὴν μερίδα τὸ κείμενον, δηλαδὴ τοῦ πολυάθλου Ἰωβ, ὡς πρόδρομον ἐπίδειγμα τῶν λοιπῶν τῆς παλαιᾶς διαθήκης βιβλίων, πάλαι μὲν ἐπὶ Πτολεμαίου τοῦ φιλαδελφου ἐν Αἰγύπτῳ βασιλεύσαντος, διὰ τῶν ἐβδόμηκοντα ἑρμηνευτῶν ἐκ τῶν Εβραϊκῶν εἰς τὴν Ἑλλάδα γλώσσαν μεταβληθέντων, νῦν δὲ ἐξ αἰχμαλωσίας τῆς Αἰγυπτίας ἢ Βαβυλωνίας πολὺ χαλεπωτέρας καὶ μακροχρονιωτέρας ἐλευθερωθέντων, καὶ μετὰ πολλὰς αἰῶνων περιόδους ἐκ τῆς σκιᾶς τῆς λήθης δεύτερον τῇ ἐκκλησίᾳ, διὰ τῆς ἀξιεπαυνέτου τῆς Ἀγιωσύνης σου ἐπιμελείας καὶ κηδεμονίας ἀποδοδομένων καὶ ἐν βραχεί, σὺν Θεῷ, εἰς φῶς καὶ ἡμέραν ἐκδοθησομένων εἰς τὸ ἀδιαλείπτου διὰ τοσαύτην καὶ τηλικαύτην ἐνεργεσίαν ἐυχαιριστίας μνημόσυνον, καὶ τῆς αἰὶ καὶ ἀνυποκρίτου φιλίας καὶ φιλαδελφίας τεκμήριον, σὺν ἀσπασμῷ, ἐν φιλίᾳ καὶ ἀγάπῃ, ασμένως πέμπει

Ἰερμος, τῷ αὐτῷ ἐλέει Καντουαρίας Ἀρχιεπίσκοπος, Ἐξάρχος καὶ Μητροπολίτης πάσης τῆς Ἀγγλίας, καὶ τῆς ἐν τῇ Ὁξονίᾳ Ἀκαδημίας Καγκελάριος.”

Bp. Thomas Barlow (into whose possession this book apparently had come) adds a note in Latin objecting to the Archbishop's descrip-

tion of himself as being "male concepta," because although Primate of all England he is only Metropolitan of his own province of Canterbury. He refers to Eadmer's *Historia Novorum*, book I., p. 21 of Selden's edition in 1623.

W. D. MACRAY.

### REVIEWS.

*The Bibliography of Ruskin: a Bibliographical List, arranged in chronological order, of the Published Writings of John Ruskin, M.A. (from 1834 to 1881).* Fifth edition, revised and enlarged. (London: Elliot Stock.) Sm. 8vo, half-title, title, pp. 74.

A full list of Mr. Ruskin's writings such as this cannot fail to be a delightful book with all his admirers, and surely the number of those who are not his admirers must be very small. Great labour must have been expended in obtaining particulars of articles and letters in magazines and newspapers, which are very numerous. That the bibliographer has been more careful than the author will be seen from a curious instance on page 16. The *Notes on the Construction of Sheepfolds* was published originally in 1851, and a second edition appeared in the same year; but when the author republished the work in 1875 he called it the second instead of the third edition. Mr. Ruskin was sixteen when his first paper was published; and, as he himself says, "Mr. Loudon was the first literary patron who sent words of mine to be actually set up in print." This was in 1834; in 1850 he published a small volume of poems, a copy of which sold in June, 1881, at Puttick and Simpson's auction rooms, for £31. Some of the notes here given from Mr. Ruskin's books are very interesting, as when he says: "I own to a very enjoyable pride in making the first editions of my books valuable to their possessors, who found out before other people that these writings and drawings really were good for something." The *Bibliography* is handsomely got up, and there are blank leaves for the use of those who care to enter up the additions which we hope will, year by year, become more numerous.

*Governor Bradford's Manuscript History of Plymouth Plantation and its Transmission to our Times.* By JUSTIN WINSOR. Private edition, seventy-five copies, Cambridge [Mass.] 1881. 8vo, pp. 18.

Mr. Winsor, the eminent librarian of Harvard College, has here given a most interesting account of the loss and recovery of a very important historical manuscript. By some means not known, the book came over to England, and while it was supposed to be lost it was reposing securely in the library at Fulham Palace. In 1860 a proposal for restoring the MS. to the United States was made to the Bishop of London, but he was of opinion that an Act of Parliament would need to be passed for the purpose. In 1881, after the death of General Garfield, Mr. Benjamin Scott, the Chamberlain of the city of London,

again raised the question, and suggested that it was a fitting time to return the MS. to America. This proposition caused Mr. Winsor to investigate the history of this remarkable manuscript.

*Unclaimed Money: a Handy Book of Heirs at Law, Next of Kin, etc.* By EDWARD PRESTON. (London: Allen; Reeves and Turner.) Sm. 8vo.

This book is not, as might be expected, a mere list of names, but consists of chapters on some of the chief curiosities connected with money both claimed and unclaimed, and not a few of these are very amusing. One of the oddest bequests ever made was that related here of an English gentleman who bequeathed to his two daughters as many £1 bank-notes as they might happen to weigh. The elder daughter is said to have received £51,200, and the younger £57,344.

*The Manchester Quarterly; a Journal of Literature and Art.* No. 1, January, 1882. Published for the Manchester Literary Club, by Abel Heywood and Son. 8vo.

There is always a too great tendency towards centralization in literature, and we therefore welcome any well-directed attempt to establish local magazines. Manchester has always been a centre of literary activity, and certainly should possess an organ of its own. The Literary Club have made a good beginning, and the contents of their first number is varied and interesting. Mr. Crofton gives some Gipsy Folktales, Mr. Howarth treats of the *Idealism of Berkeley*, and Mr. Mortimer relates some particulars of the poet laureate Whitehead, of whom Churchill wrote—

"Dulness and method still are one,  
And Whitehead is their darling son."

A Manchester Bibliography for 1881 is promised for the next number.

*The Cyclist and Wheel-World Annual.* Edited by C. W. NAIRN and HENRY STURMEY. (Coventry: Iliffe and Son. London: H. Etherington. 1882.) 8vo.

This volume, which is full of matter interesting to the cyclist, contains the first attempt at a *Bibliography of Cycling*, compiled by Mr. H. Blackwell, jun. It is arranged in chronological order, and contains a few references from 1769 to 1863 on velocipedes, hobby-horses, etc., and then a connected series of references from 1868 to 1882 is given. No notice seems to have been taken of old patents: these would have been of interest; but it is of course open to question whether a specification is a book. There are about three hundred entries in all, mostly of articles in newspapers, magazines, etc. The compiler says that the British Museum Library contains very few wheel publications, and he asks cyclists and publishers to assist in forming a complete collection of wheel literature under the care of the Bicycle Union, 17, Ironmonger Lane, Cheapside, E.C.

*A Monograph on Privately Illustrated Books: a plea for Bibliomania.* By DANIEL M. TREDWELL. (Brooklyn: F. Tredwell, 1882.) Sm. 8vo, 3 preliminary leaves, pp. 161.

There is no form of bibliomania more dangerous than that of illustrating books. The victim of this



extravagance has contracted a disease for which there is no cure. A good book illustrated with judgment and taste is worth all the money and time that has been expended upon it; but unfortunately many book illustrators are quite devoid of judgment. Places and persons merely introduced incidentally are illustrated as fully as those which form the subject of the book. Pennant's *London* is a favourite book for illustrating, but probably two of the most elaborately illustrated books are a copy of Boydell's *Shakespeare*, and one of Macklin's *Bible*. Mr. Tredwell writes pleasantly on this subject, and makes out an exceedingly good case in favour of judicious book illustrating, which he truly calls a seductive art. The monograph was originally read as a paper before the Rembrandt Club of Brooklyn, New York. This was appropriate; as the author remarks, "Probably no man ever lived who has done more to stimulate this department of art than he whose name has been assumed by this club." Mr. Tredwell gives much useful information, and his book is specially interesting as it contains facts about American collectors. Some lines he quotes will probably come home to a few of our readers whose wives disapprove of "those nasty books":—

Five hundred times at least, I've said,  
My wife assures me, 'I would never  
Buy more old books.' Yet lists are made  
And shelves are cumbered more than ever.  
Oh! that our wives could only see  
How well the money is invested  
In these old books, which seem to be,  
By them, alas! so much detested."

This *Plea* is daintily printed, and it forms an agreeable addition to the collection of books about books.

*A Complete Catalogue of Modern Law Books, British, American, and Colonial, with a Selection of such old Works as are still of value, and Appendices.* Compiled by HERBERT G. SWEET; the Index of Subjects by JOHN NICHOLSON. (London: Henry Sweet, 1882.) 8vo, 4 preliminary leaves, pp. 472.

This is a very useful bibliography of law books, and appears to contain all the chief works in use, both old and new. It is arranged under authors' names, and the value of the Catalogue is greatly enhanced by a full index of subjects. The lists of Reports given in the appendices are very clearly set forth.

*Essai d'une Bibliographie de l'Histoire Spéciale de la Peinture et de la Gravure en Hollande et en Belgique (1500-1875).* Par J. F. VAN SOMEREN. (Amsterdam: Fred Muller & Co., 1882.) 8vo, pp. x, 207, xii.

All bibliography may be said to be international, but this is especially the case in respect to such a book as that under notice. The history of art in Holland and Belgium is a subject of as much interest here as it can be in those countries. This book is arranged under the following headings:—1. Contents of Journals and Transactions of Societies; 2. Works on the Criticism and Philosophy of Art; 3. Topography of Art, containing Accounts of Museums, etc.; 4. Collections of Portraits; 5. General Bibliographies, Guides and Catalogues, Special Bibliographies; 6. Illustrated books; 7. Index of Authors. The list of special bibliographies is peculiarly valuable, as it contains notices of

articles in Journals and Transactions, as well as books arranged in an alphabet of the names of artists. The author modestly calls his work an essay; but it appears to be fairly complete, and we hope it will become well known in this country, where it is sure to be appreciated.

*The History of Wallingford, in the county of Berks, from the Invasion of Julius Caesar to the present time; with an account of its Castle, Churches, and Monastic Institutions, embracing historical notices of adjacent parts, and an attempt to fix the true site of Calleva Atrebatum.* By JOHN KIRBY HEDGES, J.P. Berks and Oxon. (London: W. Clowes and Sons, 1881.) 2 vols. 8vo: vol. i., pp. xv, 386; vol. ii., pp. viii, 436.

The historical associations of the town of Wallingford are numerous and of great antiquity, and it is well that they should have been thoroughly investigated by one so competent for the task as Mr. Hedges. The particulars of the Roman period are very fully discussed in five chapters. After the Norman Conquest Wallingford Castle was built, and there many royal personages have resided, both as lords and as prisoners. The first volume brings us down to the reign of Edward II., when the castle and honor was granted to Piers Gaveston, to be subsequently occupied by Queen Isabella and her paramour Mortimer. The second volume carries the history reign by reign down to that of Victoria, and contains lists of Members of Parliament, High Stewards, etc. The latter portion of this volume is taken up with the more specially topographical division of the work. It contains an account of the churches and monastic institutions, in which there are many particulars of special interest. This history must have been a work of great labour to the author. It is full of learning, and is a valuable addition to historical and topographical literature.

*Polybiblion. Revue Bibliographique Universelle, Partie Littéraire, 2<sup>e</sup> Série, tome 13, liv. 10; tome 15, liv. 1. Partie Technique, tome 7, liv. 9-10. 1881-2, 8vo.*

This old-established journal continues to keep up its high character. The reviews are varied in interest, the news is copious, and the summary of the contents of periodicals in the Technical series contains information which can be obtained nowhere else.

## NOTES AND NEWS.

ON November 15th last was held the annual public sitting of the "Académie des Inscriptions," when four medals were bestowed on writers of valuable antiquarian works, the first being given to Mons. Fournier for his "Officialités au Moyen-âge," which is a study on the organization, competence and procedure of the ordinary ecclesiastical tribunals in France from A.D. 1180 to 1328.

A LARGE collection of works, mostly illustrated, on the fine arts, and on the history of France and of the town of Paris, was sold from the 1st of December to the 23rd.—A curious collection of autograph letters of celebrities of the 18th and 19th centuries was sold

December 10th.—The library of the late M. Ch. Giraud, Member of the Institute, Dignitary of the University, Inspector-General of the Schools of Law, was also sold by auction in Paris. The sale lasted seventeen days.

MR. ELLIOT STOCK has just published the second series of an interesting collection of rare tracts, MSS., etc., relating to Northampton; only sixty copies are for sale. The volume contains many excellent illustrations in facsimile.

It is announced that Mr. J. K. Welch, at present assistant-librarian at the South Shields Public Library, has been appointed chief librarian of the Free Library about to be established at Halifax. Mr. Welch has held his present post for eight years.

IN continuation of the particulars respecting the number of books published in 1881 given in our last number, we may add the following figures relating to French publications. The number of publications issued from the French press last year is officially stated to have been 18,717. These include pictures, maps, music, and photographs; but the books and pamphlets, nevertheless, number 12,261, which is more than double the number of the publications ordinarily appearing in Great Britain of which we have any record. In France, however, the "Dépôt Légal" includes many publications of a kind which in England are apt to escape notice. These figures, it is observed, show a slight falling off as compared with the returns of the preceding two years.

It appears that during the last few years an important increase in the number of municipal libraries in Paris has taken place. In 1878 these libraries, which are attached to the mairies, or vestry-halls, of the French capital, numbered only five. These had risen to eleven in 1879, while at the present time there are seventeen. Three more libraries are about to be opened, and when these are ready each of the twenty mairies of Paris will be provided with an institution of the kind.

A CATALOGUE of the Library of the German Reichstag is now in preparation, and will shortly be printed. It is expected to be ready by the spring.

THE following interesting particulars respecting an early work of Cardinal Newman's are taken from a review of Mr. Jennings's "*Cardinal Newman, the Story of his Life*," in the *Athenaeum*. In the Bodleian Library is a copy of a poem entitled *St. Bartholomew's Eve: a Tale of the Sixteenth Century; in Two Cantos*. This long forgotten publication is, it need hardly be said, extremely rare; but the Bodleian copy is something more than merely rare. On the fly-leaf, in the Cardinal's autograph, is the following memorandum:—

"My dear and most intimate friend John William Bowden and I, undergraduates at Trinity College, wrote and published this metrical Tale, the first Canto in 1817, the second in 1819. The plot was our joint framing, the verses were shared between us. I have on this copy assigned each passage to its author, and cannot have made any serious mistake. Perhaps a few lines were done in common and belong to both of us.—J. H. N., July 15, 1879."

Four pages of notes follow, all by "J. H. N."

St. Bartholomew's Eve is a subject which admits of two views, according as we look at it from a Catholic or a Protestant position. J. H. Newman of Trinity was in 1819 a somewhat virulent Protestant, and his Eminence would certainly not use the same language in 1882.

THE discovery of a manuscript of the Odyssey on Mount Athos is announced by the *Φάρος τῆς Μακεδονίας*. The following account is taken from the *Allgemeine Zeitung*:—P. N. Rókos, in seeking for materials for his important edition of the works of Photius, came across a number of unknown writings of the patriarch on Mount Athos. He then made search for further material, when he found in the treasury of the monastery a roll of papyrus, on the back of which the Odyssey was plainly written. This precious treasure is said to have been written by an Athenian named Theophrastus, in the 117th olympiad, and to have been taken to the monastery on Mount Athos by Andronicus, nephew to the last Greek emperor, Constantine Palæologus, A.D. 1428, with other treasures.

No book sales of any importance have taken place during the last month. Messrs. Sotheby, Wilkinson and Hodge announce the sale in the present month of a portion of Mr. Beresford Hope's valuable library. The sale of the second part of the Sunderland Library will commence at Messrs. Puttick & Simpson's rooms on April 17th, when a large gathering of book-lovers may again be expected.

ON March 8th, and three following days, will be sold in Paris, at the Maison Silvestre, a collection of books principally relating to Burgundy and Franche Comté.

THERE will be a three days' sale, commencing March 13th, of valuable books, partly annotated by celebrated men, MSS., autograph letters, and engravings, at the Hotel rue Dronot.

THE *National Zeitung* informs us that there is still living at Tribnitz, near Lobositz, in strict retirement, an old friend of Goethe's. This lady, the Baroness Ulrike von Lewetsoff, who is now eighty-four years of age, was a great beauty in her youth, and for several years kept up a correspondence with him. She possesses a rich collection of Goethe literature, and is about to seek the opinion of an historian as to the advisability of printing the correspondence.

MR. E. B. NICHOLSON, M.A., principal librarian of the London Institution, has been elected to succeed the late Rev. H. O. Coxe as Bodley's Librarian, Oxford.

A LIFE of the famous bookseller, John Newbery, the friend and employer of Goldsmith, is announced as in preparation by his successors, Messrs. Griffith and Farran. The work will be written by Mr. Charles Welsh, who will add to the life an alphabetical list of books published by the Newberys.

IN a late number of *The Dial*, a *Monthly Index of Current Literature*, published at Chicago, we find a short notice of this journal, and the expression of a hope that the important bibliographical work done in America may receive suitable recognition at our hands. We thoroughly recognise the prominent position taken

by the Americans, and are most anxious to record the bibliographical doings of our brethren in the States. We hope, therefore, that American librarians will favour us with their reports, and give us the benefit of their criticism for our "Correspondence" column.

MR. GEO. L. APPERSON communicates to *Notes and Queries* (6th S., v. 86) a note to the effect that a standard reference library of temperance literature, to be called *The Ellison Library*, is now being formed, and will be deposited at the head offices of the Church of England Temperance Society, Bridge Street, Westminster. It consists at present of about 500 volumes (including pamphlets). The library will be open to the public free.

A NEWLY published *History of Maidstone*, by Mr. J. M. Russell, contains a short notice of the Parochial Library. On the death of the Rev. Dr. Thomas Bray, of St. Botolph's, Aldgate, an advertisement appeared stating that his large and choice collection of books would be sold for £50, on condition that it was used as a parochial library in some corporate town in the south of England. The Rev. Samuel Weller, LL.B., curate of All Saints', Maidstone, raised a subscription and obtained the books, which were deposited in a room over the vestry at All Saints'. A catalogue was made in 1736, and in 1810 the Rev. John Finch, assistant curate, re-arranged the library and made a new catalogue. He "found many valuable books missing, and a still larger number irretrievably damaged by the incursions of worms and damp." Some years ago the library was removed to the Museum.

M. HENRI CORDIER announces in the *Polybiblion* that he has a *Bibliography of Beaumarchais* ready for the press, which will contain much unpublished or little known matter.

THE musical library of the late Joseph Mueller, Director of the High School of Music at Berlin, is to be sold by auction in September. The catalogue of the first portion has been issued, and the extreme interest and value of some of the items is remarked upon in the *Polybiblion*.



## CORRESPONDENCE.

### THE ALDINE PRESS. (I. 64, 93.)

IN addition to *Cæsar's Commentaries* referred to by Mr. Caldecott as issued from the Aldine Press dated 1513, I find in an account of the Hamilton Palace Library, "The Aldine *Pindar* of 1513 has its beauty as a fine *editio princeps* enhanced by being ornamented with the impressed devices of Henry II. and Diane de Poitiers." D. D.

West Bromwich.

An account of the Aldine *Cæsar* mentioned by Mr. Caldecott is given in Moss' *Manual*, 2nd edition, vol. i., p. 228. He says it is "very inaccurately and carelessly printed notwithstanding the editor's assertion of the great pains taken by him in correcting the text.

. . . There are no less than *seven pages of errata*.—Fine copies are extremely rare." Moss, however, throws no doubt on the book being really a production of the Aldine Press. It was frequently reprinted—for the first time in 1519—which is the edition that was in the Sunderland Library—also in 1559-61-64-66-69-70-71-75-76 and 88. I have a very fine copy of the edition of 1515, in an old foreign binding with gauffered gilt edges. It contains the coloured map and five woodcuts at the beginning.

Aberdeen.

ARTHUR D. MORICE.

I THINK it is clearly proved by Renouard in his *Annales de l'imprimerie des Aldes* that it was during the years 1510 and 1511 that no works were printed at the Aldine Press. From 1512—1515 the publications were numerous, and several of importance. Mr. Caldecott's copy of *Cæsar's Commentaries* is, I have little doubt, the one described by Renouard as follows—"Hoc volumine continentur hæc. Commentariorum de bello Gallico, libri VIII. De bello ciuili pompeiano. libri IIII. De bello Alexandrino. liber I. De bello Africano. liber I. De bello Hispaniensi. liber I. Pictura totius Galliae, diuisæ in partibus treis, secundum C. Cæsaris Commentarios. Nomina locorum, urbiumq.; & populorum Galliae, ut olim dicebantur latine, & nunc dicuntur gallice, secundum ordinem alphabeti. Pictura Pontis in Rheno. Item Auarici. Alexiæ. Vxelloduni. Massiliæ. Literæ Max. Pontificum, ne quis libros cura nostra excusos imprimat, uendatæ, &c., ut in literis sub pœna excommunicationis lata sententia. *Venetis in Aedibus Aldi, et Andree Soceri M.D.XIII. Mense Aprilii. 8vo.*"

The collation is 296 leaves numbered, 20 prelim. ll. containing—Title, preface of Aldus, *Lectori*, dated November 1513, the plates and their explanations, an errata of seven pages, two privileges of Alexander VI. and Julius II., and a preface of 4 pp. by J. Jucundus, the editor. The imprint is on folio 264, which contains nothing besides, is not numbered, and is preceded by a blank leaf. The rest of the volume is occupied by a geographical index by Marlianus. The copy in the Sunderland Library is a reprint of this edition, with the same prefaces and woodcuts, but has only 16 prelim. ll., the 16th being blank. J. P. EDMOND.

64, Bonaccord Street, Aberdeen.

### USELESS BOOKS. (I. 30, 64.)

WHAT is wanted, I think, is not only a list of useless *old* books, but also of useless *new* books. Lots of books are published daily that are utterly worthless, and known to competent men to be so. Yet they get praised up by reviewers, and find their way into our shelves under false pretences. *These* books are the *incubi* from which our libraries suffer. A really sound work by a good man is never utterly useless. It seldom becomes so obsolete that no single grain of truth can be extracted from it; and even when it does, it still remains an interesting monument of the author, of his genius, his methods of working, his difficulties and his victories. Such books no one wants to get rid of. Give us a good riddance of the new rubbish. J. F.

## HEBREW BIBLE.

THERE is in my possession a very rare, indeed almost unique, edition of the Hebrew Bible, which may interest the collectors of rare volumes. It is that published by Zachary Crato, at Wittemburgh, in the year 1587, of which Le Long says only four copies are known to be in existence. The form is quarto, the pages uncut. The title—*The five books of the Law, printed with the greatest attention by Zachariah Crato.* The Epigraph—"Printed at the command of Johnathan and Conrad Ruel Brothers, by Zach. Crato in the year 347 of the lesser computation here at Wittemberg.

Testimonies: "Adeo rara et infrequens est hæc Bibliorum Hebraicorum editio, ut in iterata editione Parisiensi operis Longiani omissa. Wolfio vero non integra, sed tantum quoad partes nonnullas nota sit. Quatuor hujus editionis tantummodo prostant exemplaria. 1 Brunsvicensis, 2 Wernigerodanus, 3 Hamburgensis in Bibl. Cl. Goetzii, 4 Quod olim Berolini in Biblioth. Stuberanchii FUIT. (It is therefore not unlikely that it is this Berlin copy which is now in my possession.) Rarissime exemplaria quæ Cratonis nomen ostendunt inter Eruditorum manus deprehenduntur, nec mirum. *Hartmannus* enim typographus Francofurtanus. Editioni Cratonis novum prefixit titulum adeoque quæ alterius erant, sibi vindicavit, quo ut editiones sub nomine Cratonis prostantes quum RARISSIME sint factum est."—*Le Long, A. Masch in Appendice.*

Again, Le Long remarks, sub anno 1595, speaking of Hartman's editions, published at Franckfort on Oder—that while his 8vo and 12mo editions are newly printed books, his quarto edition is simply a piracy of Z. Crato's: "Exemplaria vero in forma quarto sunt typographia Cratonis Wittebergensis typographi quibus Hartmanni novum dederunt titulum—et ultimam plagulam de novo expressam!!

"Perrara, editio De Rossi."

Some years ago I purchased at the sale of the last archbishop of Tuam, a quarto Hebrew Bible, labelled simply, HEBREW BIBLE. When it was forwarded to me, I was at once struck by its great similarity to the Zachary Crato in my possession; and on examination soon found that it was the edition of that unfortunate typographer without any other change than the title and the epigraph; having the same copper-plate engraving for the title-page—from which the letterpress was removed, and Hartman's name, with new date, title, and epigraph inserted. H. Masch writes thus—"Long and often have I sought for this edition, both in public and in private libraries—but always and everywhere in vain. Nor could I ever find any one who had handled it. There are indeed worthy witnesses of the existence of this edition, in whom trust may be put—as Wolf, Knoch, Opitius, and also Mattarius—but unless I am altogether deceived all these have copied Le Long, who marks this edition with an Obelus, as if he himself had seen it. But it is sufficiently evident that he could hardly have consulted the edition itself. Whether, then, this edition REALLY EXISTS, or whether by error of the printer it is confounded with another edition, I CANNOT TELL."

The two volumes now lie before me, the faithful evidences of Zachary Crato's original, and Hartman's shameful piracy.

GEORGE H. READE,

*Greythorn House, Kingstown, Co. Dublin.*

[Mr. Reade has been so good as to send us transcripts of the Hebrew titles and epigraphs of both volumes.—ED.]

## LUTHER ON THE GALATIANS.

THE Rev. Dr. Scadding, of Toronto, asks some "Lector Benevolus" to furnish a copy (line for line) of the title-page of a black-letter quarto English translation which he possesses of *Luther on the Galatians*.—The book is perfect and in good order, with the exception that the title-page is absent, and he is desirous of inserting this in script. The date stamped on the old binding outside is 1575.

The Translator's Preface without initials appended, with which the book opens, is addressed "To all afflicted consciences which grone for salvation and wrestle under the Crosse for the Kingdom of Christ." The English throughout the book is admirable, and very quaint and strong.

Dr. Scadding is anxious to complete his volume as far as possible, by the addition of the proper title-page—at full length—with translator's name (if it should be given) and printer's name, place of issue, and date.

## NEW TESTAMENT IN ENGLISH,

PRINTED AT ANTWERP IN 1530-31.

WHILST making some researches in the archives preserved at the Town-House of Antwerp, in 1879, I accidentally came across an entry in the Sentence Book of the Alderman's Court of the year 1531 concerning, I believe, an unknown edition of the New Testament in English. On the 4th of April, 1531, the court pronounced sentence in the cause of John Silverlink v. the Guardians of the children of Francis Birckman. The plaintiff had delivered to Francis Birckman 7,025 copies of the New Testament printed in English, for which he was to be paid £28 17s. 3d., and had only received 20 Carolus florins, or £3 7s. 3d. The court condemned the defendants to pay Silverlink the balance due of £25 10s., less the sum advanced by Francis Birckman to John van Remunde. It may be as well to add that this entry occurs in the Scepenen Vonnis Book of 1530-31, f. 70, and that there may possibly be other entries relating to the same suit, as I had not time to make a thorough search.

W. H. JAMES WEALE.

## BIBLIOGRAPHY OF SHELLEY.

WITH much pleasure I avail myself of the opportunity offered by your Editorial note on p. 30. I am at work upon a *Bibliography of Shelley*, and should be glad for you to insert the same in your proposed list.

I may be allowed to say, with regard to the qualifications of a bibliographer as laid down by Mr. F. J.

Furnivall on p. 64, that were a bibliography to be compiled upon so full a plan as he there proposes, the result would exceed the bounds of a bibliography and invade those of a concordance.

T. J. WISE.

3, *Thornhill Grove, Barnsbury.*

#### A SUFFOLK BALLAD. (L. 74.)

THIS ballad is printed in Mr. Henry Huth's *Ancient Ballads and Broad-sides*, London, 1867, in 4to. The editor states that the tune "Labandalashotte" is the same as "I waile in woe, I plunge in pain." Mr. Hooper should read the note.

A 5, *Albany, W.*

ROBERT S. TURNER.

F. J. F. (Ipswich), favours us with the same information, and refers to the octavo edition of this book, entitled *A Collection of Seventy-Nine Black Letter Ballads and Broad-sides*, 1870, p. 78. He writes: "I supply the three lines missing in the first stanza,—

" 'When well you have vewed my dolefull decay,  
And pittie have pierced your heartes as it may,  
Say thus, my good neighbours, that God in his ire.'

The missing line in the sixth stanza is—

" 'Let none then, perswade them so free from all thrall,'

and the word missing in the next line is 'living.'

"The collection contains, also, another ballad of fourteen stanzas, on the same subject, commencing—

" 'With sobbing sighes, and trickling teares,  
My state I doe lament,  
Perceiving how God's heavey wrath  
Against my sinnes is bent,'

and set 'To Wilson's tune.'

"The notes throw but little light on the matter, merely stating that the tune of 'Labandalashotte' is the same as 'I waile in woe, I plunge in pain,' and that nothing whatever is known about 'Wilson's tune.'

"The information about the publisher is also very meagre: 'Nicholas Colman, of Norwich—a new name in the history of English publishing.'"



#### LIBRARIES.

ST. ALBANS FREE LIBRARY.—The occasion of the completion of the new Free Library was celebrated on the evening of the 17th January by a meeting and conversazione, at which Sir Thomas Chambers, Q.C., M.P., Recorder of London, and John Evans, Esq., D.C.L. F.R.S., High Sheriff of Hertfordshire, were present. Sir Thomas Chambers said: "You have here a Free Public Library, which you have taxed yourselves to provide, and in every town in which it exists a good library is a blessing—an unspeakable blessing. A man who has a library is free of all the world. He is independent of all visitors; he can select the friends he likes best, he can take from the shelves as many as he likes, and they will be silent friends; he can

see his own views stated in print better than he can himself state them, and find his opinions expressed with all the force he desires; he can be complete master of himself, and his mind will be enriched and his imagination stimulated. A man's books are the best friends he can have. They are never obstreperous; never obtrude themselves upon him; never come till he invites them; and when he lays down his book he has had an hour or two of refreshing intercourse: and so a Free Public Library is a blessing to every community."—Mr. John Evans said: "I must congratulate the town of St. Albans on the completion of the building. And when we look at the success which has attended the establishment of a Library—of a Free Public Library—in Watford, I am sure that those who live in this neighbourhood will augur well for the good results which will ensue from the establishment of the Free Library here. I only hope that the example of Watford and St. Albans may be followed in other towns throughout the county, and that it may long survive as a monument of the spirit of the nineteenth century—that spirit of improvement which has been manifested in so remarkable a manner during the last fifty years. We have been told by Sir Thomas Chambers that books are not obstreperous. I can only say that I find my books so obstreperous that they are turning me out of my house."—The Rev. W. G. Lewis (the Chairman) said of course they would be very happy to relieve Mr. Evans from any difficulty caused by the obstreperousness of his books.

The formal opening of the Library took place on Tuesday, 24th January, when the Earl of Lytton, G.C.B., delivered an address.

The Mayor said: "The site of the present building was purchased for £410, and in March 1876 the subscriptions promised came to £1459. A bazaar arranged by the Countess Verulam and the Ladies Grimston and other ladies was subsequently held, and it produced the handsome sum of £503. The Education Department gave them a grant of £415 10s. in aid of the building, and in July 1878 the Public Library Act was adopted, and they were then endowed with an income of £120. On the 5th May, 1880, the foundation stone was laid by the then mayor, Mr. Chapple. After considerable trouble—and they all sympathized on this account with the more active members of the Committee—the building was completed for £2,673 13s. 4d., including the land, and on the 19th October, 1881, it was formally handed over to the Corporation. The sum of £96 12s. has been raised towards the cost of the furniture, and it is estimated that a further sum of £200 is still necessary."

Lord Lytton said: "The opening of a Public

Library admits all the members of the community in which it is established to the finest intellects and the most charming characters of every age. They can commune with the keenest political thinkers and the most elevated moralists, and the most advanced scientific discoverers. Literature is a house of many mansions, and it is traversed by numerous highways and by-paths going in all directions, but I am persuaded that among the numerous moral and intellectual benefits derived from it not the least important are conferred by the character of its imaginative literature." In illustration of this he proceeded to tell them a little anecdote. A great many years ago he was living in Paris, and he had occasion to visit the shop of one of the most eminent and successful tradesmen of that great city, who had amassed a large fortune by steady labour, joined by sterling ability. He was happy to say that the tradesman of whom he spoke was an Englishman. As soon as he learnt his (Lord Lytton's) name, he came to him and said he would take that opportunity of acknowledging a life-long debt of gratitude, because he owed everything in life to his (Lord Lytton's) father. He was rather astonished to hear this, because he knew perfectly well that his father was not at all acquainted with the tradesman, and had had no dealings with him; but the man said that this was how it happened. In his boyhood he was penniless and friendless, and every door seemed shut in his face. All his efforts to get a living failed, and with broken heart and health he was tempted to put an end to his existence. Just at this time, chance put into his hand a book, written by his (Lord Lytton's) father. It was called "Night and Morning," and it was the story of a young man who was friendless and poor like himself. That book revealed to him forces and faculties which he possessed, but of which he, till then, was not conscious. He struggled on, and by the aid of that book he succeeded in life, as a proof of which result he invited him to his private house. He named his eldest boy Philip, after the hero of that book; and it would not be his fault, he said, if that boy did not pursue a similar course. He (Lord Lytton) felt prouder of his father then than if he had won the battle of Waterloo.

We have received the following Reports, etc. :—

*Birmingham.*—Birmingham Library—Report of the Committee read Jan. 25, 1882.

The amount actually received in 1881 has been £1,591 1s. 4d., of which £656 11s. 3d. has been expended on the purchase, hire and binding of books, 1250 volumes were added to the library, exclusive of bound volumes of magazines and reviews.

*Cardiff.*—Free Library, Museum, and Science and Art Schools—Nineteenth Annual Report, 1880-81,

The number of books issued during the year was 62,281, being about 4,000 in excess of the circulation of the previous year. The amounts spent in the Library were as follows—Books purchased £90 15s. 4d.; Periodicals and newspapers £72 4s. 9d.; Stationery and Printing £27 16s. 4d.; Bookbinding £113 2s. 11d.

*Doncaster.*—Borough Free Library—Twelfth Annual Report, 1881. 50,365 volumes have been lent during the year to 34,518 persons.

*Dundee.*—Free Library—Report of the Committee, November, 1881.

182,931 volumes were issued during the year in the Lending Library, and 63,427 volumes in the Reference Library. £541 7s. 9d. was expended in purchase of books.

*Leeds.*—Public Library—Eleventh Annual Report, 1880-1.

285,596 volumes were issued from the Central Lending Library, and 354,020 volumes from the Branch Lending Libraries. The total number of volumes in the Libraries is 109,202.

*Salford.*—Museum, Libraries, and Parks—Thirty-third Annual Report, 1880-81.

The total number of volumes in the Libraries is 71,085; the total issues for the year were 392,874 volumes.

*South Shields.*—Public Library and Museum—Report of the Committee for the four years ended October 21, 1881, to which is added a Supplementary Catalogue of the Circulating and Reference Libraries, 1877-81.

During the past year 57,570 volumes have been issued. The average number of volumes issued to each reader in 1880-81 was 10, and each volume in the Library was issued on an average 6 times.

*Stoke-on-Trent.*—Public Free Library—Third Annual Report of the Committee, 1880-81.

The Lending Library contains 5,384 volumes, and there are also works of reference to the number of 1,043 volumes. During the year 35,961 volumes were lent.

The following Booksellers' Catalogues have been received :—

Bennett (W. P.), Birmingham; Brown (William), Edinburgh; Clark (T. and C.), Edinburgh; Eichler (G.), Berlin; Forrester (R), Glasgow; Gilbert and Co., Southampton; Godfrey and Slatter, 7, Booksellers' Row; Hitchman (J.), Birmingham; Leno (J. B.), 50, Booksellers' Row; Lowe (C.), Birmingham; Nield (William), Bristol; Palmer (C. S.), 100, Southampton Row; Paterson (W.), Edinburgh; Pentland (Y. J.), Edinburgh; Pickering and Co., 66, Haymarket; Quaritch (B.), 15, Piccadilly, Rough List (Mr. Quaritch announces that out of the first portion of the Sunderland Sale he purchased books to the amount of £12,690 12s. 6d.); Salkeld (J.), 314, Clapham Road, S.W.; Wilson (J.), Birmingham; Young (H.), Liverpool.



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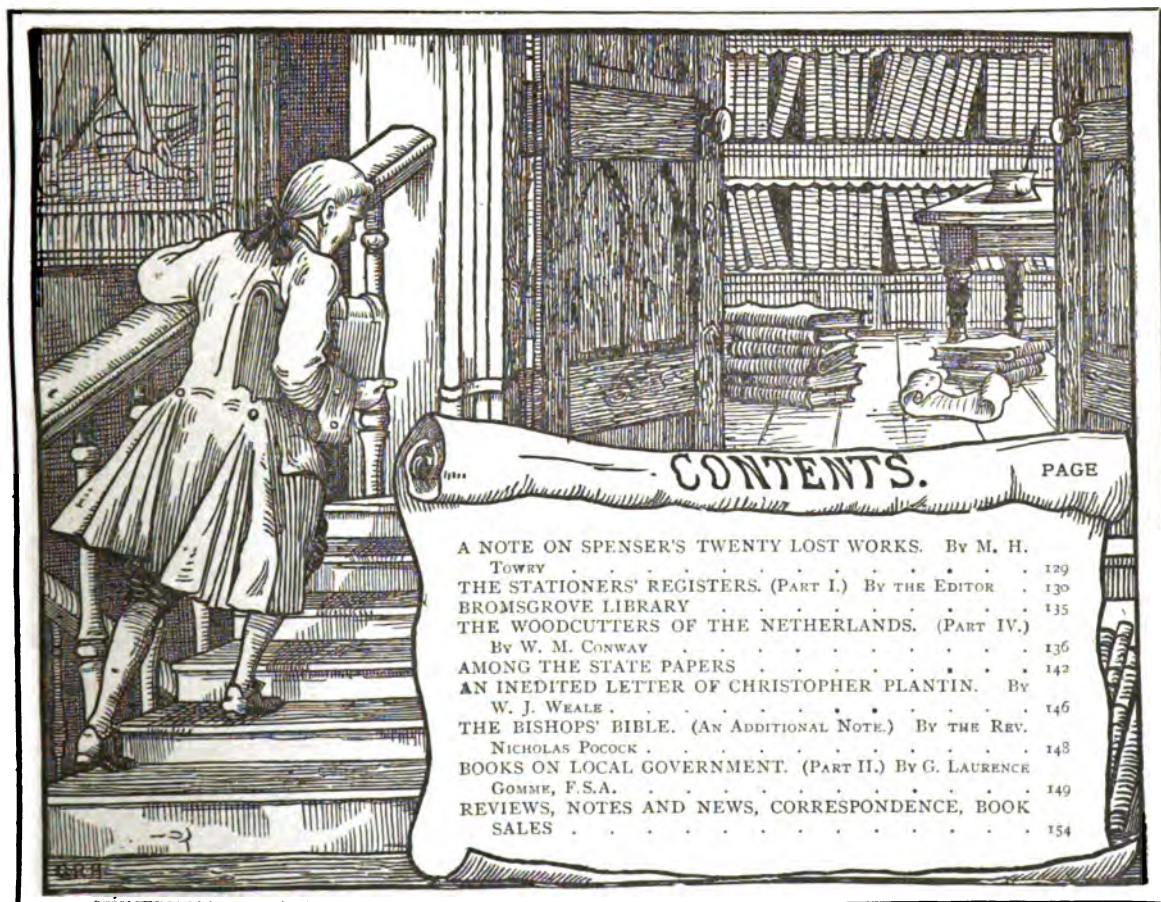


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THE  
BIBLIOGRAPHER.

APRIL, 1882.



A NOTE ON SPENSER'S TWENTY  
LOST WORKS.

BY M. H. TOWRY.

**I**HAVE long desired to call the attention of bibliophiles to the hope cherished by lovers of Spenser that some, if not all, of his lost works may yet be found in old libraries or book-stalls. We have evidence that many were printed as thin quarto pamphlets, and some copies probably exist in obscurity, or bound in miscellaneous collections. Any one will indeed be a *rara avis* to the fortunate collector who disinters it; and with the desire of furthering the search I propose to give a short description of each. Of the following we know only the titles.

1. *A Translation of Ecclesiastes.*
2. *The Song of Songs Translated.*
3. *The Hours of the Lord.*
4. *The Sacrifice of a Sinner.*
5. *The Seven Psalms.*
6. *A sonnet prefixed to Harvey's Satires.*

I give the particulars that have survived concerning the remaining fourteen.

7. *A Senight's Slumber.* This is probably identical with his "*Slumber.*" He intended to dedicate it to Dyer, with other pamphlets, considering it unsuitable to be inscribed to Leicester. It was in rhyme.

8. *The Hell of Lovers.* } Dedicated, Ponsonby says, to ladies.
9. *Purgatory.* }

10. *The Dying Pelican.* Mentioned in Spenser's letter 1580, as being presently to be imprinted. Harvey speaks of Spenser

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having been long engaged on this work and on the *Dreams*.

11. *The English Poet.* A discourse said in E. Kirke's *Glosse to the Shepherd's Calendar* to be not yet published. Mentioned in Breton's Epitaph on Spenser.

12. *Legends.*

13. *Translation of an Idyl of Moschus.*

} Mentioned in the *Glosse*.

14. *The Court of Cupid.* Supposed to be perhaps incorporated in *F. Q.* VI. vii. 22.

15. *Pageants.* A line from this is quoted in the *Glosse*. It is not extant in Spenser's poems; but we have almost similar ones in *F. Q.* II. iii. 25, Sonnet XL., and Hymn of Beauty 223. The idea is borrowed by Giles Fletcher. Perhaps part of the *Pageants* survives in *F. Q.* III. xii. 7—26.

16. *Stemmata Dudleiana.* Written in Latin. There were "sundry apostrophes" in it, addressed, it seems, to Leicester, on account of which, says Spenser, it must not be lightly sent abroad. He adds, that though he never does very well in his own fancy he never did better than in this work. Todd thinks that some fragments may survive in the *Ruins of Time*.

17. *Epithalamion Thamesis.* This, he says, is in English verse, and speaks of his labour and the assistance he derived from Holinshed's work. It is doubtless partially incorporated in canto xi. of Book IV. of the *F. Q.*

18. *A Sonnet.* Two lines are quoted in the *Glosse*, ecl. x.

19. *Nine English Comedies.* Harvey's letter compares them with Ariosto's, which are regular dramas, but mentions that Spenser gave them severally the names of the nine muses. I think that the nine poems we have named *Tears of the Muses* are probably prologues or portions of the now lost comedies. Harvey has applied the title *Lachrymæ Musarum* to a production of his own. Should a dated copy of the *Nine Comedies* be discovered containing these verses it will be important evidence in the vexed question as to whom the line

"Our pleasant Willy, ah, is dead of late,"

refers, whether to Shakespeare, Sidney, or Lyly.

20. *Dreams.* Harvey jests concerning the money which Spenser's *Calendar* and *Dreams*

have, and will afford him. Spenser speaks of them in his letter of April 10, 1580, as fully finished, and presently to be imprinted, and adds in a postscript, "I take best my *Dreams* should come forth alone, being grown by means of the Glosse (running continually in the manner of a paraphrase) full as great as my *Calendar*. Therein be some things excellently and many things wittily discoursed of E. K., and the pictures so singularly set forth and portrayed as if Michel Angelo were there, he could, I think, nor amend the best, nor reprehend the worst. I know you would like them passing well." In the *Calendar* Gloss (xi.) E. K. has a note concerning nectar, ambrosia, and the milky way, and adds, "But I have already discoursed that at large in my commentary upon the *Dreams* of the same author." This would lead us to suppose the *Dreams* were published anterior to the *Calendar*. Yet there is no trace of such a work in the registers of the Stationers' Company.

There is extant a small volume named *Theatre for Worldlings*, published in 1569 with woodcuts, and a *Declaration of the author upon his Visions*. It purports to be translated from the French by Theodore Roest. Its sonnets, however, are nearly identical with those which form two of Spenser's minor works published in 1591.

The first portion of the *Theatre* is the *Visions of Bellay*, translated into blank verse, followed by four sonnets paraphrased from the Book of Revelation. This is succeeded by a translation of the *Visions of Petrarch*.

Now, the *Complaints*, a collection of pieces published by Spenser in 1591, contains *The Visions of Bellay* in rhymed metre, and the four Revelation sonnets have been replaced by four others from Bellay. The *Complaints* also includes the *Visions of Petrarch*, there are only unimportant variations between this rendering and that of the *Theatre*, and "formerly translated" is added to the title.

The *Theatre* was then evidently Spenser's work. But is the *Theatre* the *Dreams*—*Theatre* being the name under which it was published?

In support of this, I find that Harvey, after mentioning Spenser's *Dreams*, proceeds to speak of the book of Revelation, which affords a presumption that the *Dreams* and first portion of the *Theatre* were identical. Also, he says, "you will hold yourself well

satisfied if your *Dreams* be but as well esteemed of England as Petrarch's *Visions* be in Italy," thus apparently identifying them with the second portion. However, after a careful perusal of the copy of the *Theatre* in the British Museum, I can find no trace of the passage referred to by E. K. The "declaration" is a diatribe against worldliness and the Romish doctrines. I am therefore inclined to think that the *Dreams* were the amended *Visions* of the *Theatre*, with the *Theatre* woodcuts, but with E. Kirke's gloss substituted for the *Declaration*; and that the poetical part of the *Theatre* was probably Spenser's first rendering of the *Dreams*, the amendments being the fruit of his "long engagement" on them. Then Ponsonby republished them in 1591 without cuts or gloss. So that we have still to seek for the edition of 1580 enriched with the lucubrations of the worthy E. Kirke.



## THE STATIONERS' REGISTERS.<sup>1</sup>

PART I.

BY HENRY B. WHEATLEY, F.S.A.



HEN John Cawood and Henry Cooke, Wardens of the Company and Mystery of Stationers in the middle of the sixteenth century, entered up the receipts and payments of the Company in their cash-book, they little thought what a treasure the series of volumes which they thus commenced would be considered in three hundred years to come.

Neither they nor their successors intended to keep a record of English literature, but merely an account-book of the fees received and the payments made for dinners and other expenses; but Time has turned these books into a unique record of bookselling in England, and a court of final appeal for cases of literary identity, the like of which, of so early a date, does not exist in any other country. The value of this evidence has

<sup>1</sup> A Transcript of the Registers of the Company of Stationers of London, 1554—1640 A.D. Edited by Edward Arber, F.S.A. Privately printed. Vols. i.—ii. 1875; vol. iii. 1876; vol. iv. London, 1877.

long been known, and it has consequently been largely used. Mr. Payne Collier skimmed the Registers, and extracted the dramatic and popular entries down to the year 1587, which he printed in 1848-9 for the "Shakespeare Society," and he has since printed some further entries to 1595, in *Notes and Queries*; but no attempt had been made to place the Registers in their entirety before the public until Professor Arber, single-handed, undertook this great labour.

The Company take all necessary care of their invaluable volumes; but there is always a chance of total loss when one copy only of a book exists, and although these Registers were saved during the Great Fire of London, when £200,000 worth of literary property was burnt, they may not always escape so easily. Mr. Arber saw the necessity for putting them in print, and setting before readers all the testimony they give to literature, so that we may be able to ascertain what books remain to be discovered before we can be certain that we now possess the wide circle of Elizabethan and early Stuart literature. He obtained the permission of the Company to transcribe the Registers and publish them at his own cost; and he at once undertook to print the four Registers, A, B, C, D, from the earliest entries to the year 1640, after which date the entries are more numerous and less interesting.

Before passing on to the consideration of the light which these Registers throw upon literary history generally, it will be well to take some notice of them in so far as they illustrate the history of the Company itself.

The Stationers' Company did not exist under that name many years previous to 1500; but the mechanical producers of books had long before that date joined themselves together for the purposes of their trade. The writers of court-hand and text-letter, and limners or illuminators, are mentioned as early as the year 1357 as united in some way; and on 12th July, 1403 (4 Hen. IV.), the reputable men of the craft of writers of text-letter, and other good citizens of London, who were wont to bind and sell books, presented a petition to the Lord Mayor and Aldermen, and in the same year the Lord Mayor gave them authority to form themselves into a guild or fraternity.

When printing had revolutionised the book-trade, the successors of Caxton saw the necessity for forming some bond of union; but in place of keeping themselves distinct, they joined with the Stationers, and so the old name has been continued to our own day to include all the trades that go to the production of a book. From a document dated 1501-2, we find that the Stationers' Company was then numbered fifty-three in the list of city guilds, or seventh in order of the companies without liveries. On May 4, 1556, the Company was incorporated by Philip and Mary; and on February 1, 1560, it was created by the Lord Mayor one of the liveried companies of the City.

The guild seems to have had a difficult task at first to make good its position, as members of other companies claimed the right of exercising the art of a stationer. Gradually, however, it became the rule for publishers and printers to enrol themselves among the freemen of the Stationers' Company; and at the present day, although the numbers are larger than those of almost any other guild, the Stationers' is nearly the only one that has maintained the integrity of its foundation. The freedom of the Company was formerly obtained by redemption or purchase, as well as by apprenticeship and by patrimony. The members elected under the first head usually paid a largely augmented fee, but the celebrated Sir Thomas Smith, one of these redemptioners, merely paid the usual fee of 3s. 4d. on the 23rd of April, 1571, and the Rev. Robert Crowley, the well-known printing clergyman—"preacher of God's woord"—was admitted to the freedom on the 27th of September, 1579, and afterwards to the livery, without the payment of any fee. This admittance fee has gradually increased from 3s. 4d. in 1560, to £51 3s. in 1882.

Apprentices came up to London from all parts of the country to serve, and in the last years of their time they appear to have received wages. In the second volume of this Transcript there are over 200 pages of entries of enrolment of apprentices. Some are cancelled; and in these cases such ominous words as the following are written at the side—"This prentis is never to be made free, for he had absented himself unlawfully, and

the indenture is brought into the hall, and another prentis allowed."

There was of old a class of "Brothers," in which were incorporated Continental workmen, then technically known as "Strangers," and English workmen coming from "beyond the liberties of the City," who were called "Foreigners." Many of the exiled Dutch and Huguenot workmen appear to have been enrolled as brethren of the Company. These brethren were not entitled to bind apprentices, but they might teach and employ such on behalf of freemen. It was determined on the 24th November, 1578, by virtue of the charter, that Richard Skilders, a Dutch compositor, and an admitted Brother of the Company, who possessed a press with type, etc., should not print for himself, for "that no person that is not of the communalty of this Company may not use the arte of printinge in this realme otherwise than in the servyce of the freemen of this mistery." So Skilders was assigned to Thomas Dawson to work as a journeyman compositor at weekly wages.

Among the public duties that the members of the Company had to perform was occasional attendance upon their sovereign. On January 28, 1588-9, not many months after the annihilation of the Spanish Armada, Queen Elizabeth made a progress from Chelsea to Whitehall—then a journey of some fatigue, from the badness of the roads and the joltings of the springless carriages. The cavalcade needed also to be stopped occasionally in order that the impeding branches from the overhanging trees might be cut away. On this occasion the Lord Mayor required the Master, Wardens, and six of the comeliest personages of the Stationers' Company to attend him at the Park Corner, above St. James's, on horseback, in velvet coats, chains of gold, and with staff torches, to wait on the Queen, "for the recreating of her Majesty." Thirty years after this the Company were ordered to attend at their stand in due form on James I., who was going to hear a sermon in St. Paul's Cathedral.

In the earliest days of the Company the members possessed a hall in Milk Street, Cheapside. In 1554, however, they purchased by voluntary subscription for their second hall a house on the south-west side of St. Paul's Churchyard, near the site of the

garden of the present deanery; and it was here that certain of the translators of the so-called Authorised Version of the Bible worked for a time. This house was then known as Peter's College, from having been originally a college for chantry priests belonging to the neighbouring cathedral. About the year 1611 the Company moved to their present locality—a court which takes its name from their hall. The building they purchased at the west end of Paternoster Row was previously named Abergavenny House, and they made various alterations in it to suit their purpose. This, the third hall, was destroyed in the Great Fire, and the present hall was built on the old site in 1670. The front, however, as we now see it, in Stationers' Hall Court, was added by Robert Mylne in 1800.

In returning to the consideration of the Registers, it may be well to attempt to answer the question, What do they tell us? And this answer will divide itself into three heads:—

I. They show how the City Companies have managed their affairs, and incidentally they throw considerable light upon the manners of their times.

II. They give us the materials out of which a history of the growth of bookselling may be drawn.

III. They illustrate general literary history.

#### I.

In the early days treated of in these books, the guilds had to pay pretty heavily towards the protection of the country; and the sovereigns, knowing where money was to be obtained, had no false delicacy in asking for what they required. In July, 1559, there was a muster of 1,400 men in Greenwich Park, who made, as Stow tells us, "a goodly shew before her Maiestie, the emperours and French kings ambassadours being present." The Stationers had to pay some heavy charges for the meat and drink of twelve of these soldiers, of eleven armourers, and eleven others that waited on them.

In 1574 an assessment was made of the proportion of four hundred men, appointed to be sent to "the Queen's Majesty's ships," and in 1591 the City of London furnished six ships and one pinnace towards the fleet, under the command of Lord Thomas Howard, which cruised all the summer about the Azores.



£7,500 was required for this purpose, of which sum the twelve principal companies supplied £5,174. After these the largest contributors were the Dyers, Brewers, Leather-sellers, and Girdlers; then came the Stationers, Whitebakers, and Barber Surgeons, who were each assessed at £80.

The first beadle of the Company (John Fayreberne), who appears to have written out most of the entries in the Register for nearly twenty years, received the not very handsome salary of 40s. for a year's work. His wife, however, was paid an occasional 6s. 8d. for "scouring the vessells," dressing of dinners, and divers other things.

These Registers are mute witnesses of public opinion, and show us who and what were popular at different times. As a single instance, let us follow the entries relating to the popular but unfortunate Earl of Essex. In 1596 he was the hero of the successful siege of Cadiz, which Macaulay calls "the most brilliant military exploit that was achieved on the Continent by English arms during the long interval which elapsed between the battle of Agincourt and that of Blenheim;" and on October 5, 1596, Edmond Bolifant entered "a booke of Master Churchyardes makinge called *The Welcomme home of the Earle of Essex and the Lord Admirall*." On December 15 *The discription or explanation of the plott [i.e. plan] of Cadiz* was got out to supply the popular demand for information on the subject. In 1598 Master George Gifford dedicated his Sermons to the Earl; and in the following year we find this entry: "Londons Loathe to departe, to the noble Earle of Essex, Earle Marshall of England, and Lord generall of her Majesties forces against the Tyeronishe Irishe rebelles." Soon after this comes the great change; and on 18th March, 1601, "A shorte Discourse of the late Earle of Essex, his confession and penitence before and at the tyme of his death" was entered in the Register. The popular interest in the Earl's fate continued fresh, and on May 18, 1603, we find entered "A lamentable Dytie upon Robert, Lord Devereux, late Earle of Essex."

## II.

Here are large materials for the history of bookselling or the outside history of literature

—a subject which has been unduly neglected. Mr. Arber thinks that the time has come when the English printer and publisher should take their proper place in the national estimation; and this place he fixes by the side of the men of action. He wishes to see the names of Cawood, Day, Denham, Binneman, and Barker, men who exercised the most important mechanical art of peace, as well known and as highly esteemed as those of Drake, Hawkins, and Frobisher. Although we may not be prepared to agree to such high claims as these, it is impossible not to feel, in glancing over these pages, that justice has hitherto been withheld from these old printers and publishers. We take but little note of the names which only come under our notice on the titles of the books we read; but here in these Registers, and in the valuable illustrative documents Professor Arber has added, the printers stand forth as real men, often of considerable force of character, as we shall show further on. A history of bookselling has still to be written, and if treated thoroughly it would throw much light upon the history of authors. In ordinary histories of literature we have of course only existing books to deal with, but here we have many notices of books that are lost. For instance, John Day printed tens of thousands of a school-book entitled *A, B, C, with the little catechism appointed by Her Highness Injunctions for the Instruction of Children*; yet where can we see a copy? The sale of school-books was then, as now, a most profitable branch of the trade.

It is necessary to repeat here, what we have before said, that the Registers are necessarily incomplete. They could not contain notices of the large number of books that were issued from secret presses; but besides these, many of the most important works are unregistered, because they were published under special licences or letters patent; for instance, there is no reference in the Register to the publication of the (so-called) Authorised Version of the Bible in 1611, which belonged of right to the king's printer, Robert Barker, by virtue of his patent; and, as Mr. Arber says, "It was undertaken and carried on by the translators under the personal though almost simply verbal sanction of the king, at the sole expense and speculation of Robert Barker."

Mr. Arber holds that, "all our preconceptions to the contrary notwithstanding, the press in England in the reign of Queen Elizabeth was probably the freest in Europe—as free, indeed, as the political situation of that time would admit of;" but the monopolies had a great cramping power over the literature of the country. A licence "to imprint all manner of books concerning the common laws of this realm" was granted to Richard Tottell; one for primers and books of private prayers to William Seres; one to print all manner of songs of musick to Thomas Tallis and William Bird; one for dictionaries generally to H. Binneman; and one for almanacks and prognostications to James Roberts and Richard Watkins. These monopolies gave the monopolist almost unlimited power over the production of books to which his licence applied.

Richard Tottell was a rich man, with three presses, but being absorbed with a desire to set up a paper mill, he allowed two of his presses to remain idle, and he could not be compelled to print a law-book against his will. Plays do not seem to have been considered a sufficiently paying property to induce any publisher to apply for a patent for them. Gradually, by purchase or inheritance, nearly all the monopolies came into the possession of the Stationers' Company. There is, however, another side to the picture, for the monopolists had to abate their pretensions occasionally. Certain printers made a practice of pirating some of the most popular English privileged books. The chief leader of these invaders was John Wolf, a freeman of the Fishmongers' Company. In 1583 the Stationers' Company drew up thirteen heads of "the insolent and contemptuous behaviour of John Wolf, printer, and his confederates," which they presented to the Privy Council. From this indictment it appears that when Wolf was "friendly persuaded to live in order and not print men's privileged copies," he answered that "he would print all their bokes if he lacked work," and added that "it was lawfull for all men, to print all lawfull bookes, what commandement soever her Maiestie gave to ye contrary." Wolf was no respecter of persons, and his motto was, "I will live." Being admonished that he being but one

so meane a man should not presume to contrarie her Highnesse governmente: 'Tush,' said he, 'Luther was but one man, and reformed all the world for religion, and I am that one man that must and will reforme the government in this trade.'" The Queen appointed a commission to inquire into the matter, but the commissioners could make nothing of Wolf and his party. In the end the opposition was bought off; and on July 1, 1583, Wolf was admitted a freeman of the Stationers' Company by redemption, paying the usual fee of 3*s.* 4*d.*

About the same time as this controversy, the Company had a great fight with the University of Cambridge. The Company claimed the exclusive privilege of printing for all England, and attempted to prevent the erection of a printing-press at the University.

The fines levied by the Company in former days formed a very considerable item in their revenue, and the amount received from them was sometimes more than from all other sources put together. Men were heavily fined for not serving the office of warden, and on the 18th August, 1578, Oliver Wilkes was fined 20*s.* for refusing to serve on the livery, with the option of imprisonment if he did not pay the money. Richard Tottell was fined in July, 1588, for keeping an apprentice two years unrepresented; and in May, 1586, Christopher Barker, the Queen's printer and elder warden, was also fined for the same misdemeanour. The numerous smaller men who were fined must have been gratified to be in such good company. Some were fined for keeping their shops open on festival days and Sundays, and for selling books then; others for using "indecent language." Some of the entries in the Register are struck through, and the reason for the erasure is written in the margin; for instance, under the date of March 7, 1591, is the following entry: "Thomas Gosson for his copie, *A ballad of a yonge man that went a wooing*, &c. Abel Jeffes to his printer hereof *provvyded alwayes* that before the publishing hereof the undecentnes be reformed." This is struck through, and in the margin is written, "Cancelled out of the book for the undecentnes of it in diverse verses." Four years after this Jeffes again



got into trouble for printing certain things "verye offensive" and contrary to the arbitrary Star Chamber decree of 1586, passed soon after the exhibition of Wolf's contumaciousness, which authorized the wardens to search for and destroy all unprivileged presses. The court of the Company ordered "that his presse and letters and other printinge stuffe which were seised and broughte to hall—viz., one presse, XII paire of cases, and certen fowntes of letters—shal be defaced and made unserviceable for printinge." As Mr. Arber remarks, this entry gives us a good idea of the plant of a small printer of the time.



BROMSGROVE LIBRARY.



THE following account of the Library of Bromsgrove Church is taken from Mr. W. A. Cotton's recently published book, *Bromsgrove: Its History and Antiquities* (4to, 1881, pp. 39-41), and we hope our readers will forward us particulars of similar libraries elsewhere.

The vestry contains a valuable collection of sixteenth and seventeenth century books, chiefly on theology. A register is kept of books taken away, when taken, by whom, and when returned. Many of these books are valuable, and at the present time are exposed on shelves; it is certainly desirable that some means should be taken to make them more secure. The list is as follows:—

- Osiander Histor. Eccles., 1st to 4th Centuries. 1607.
- Osiander Histor. Eccles., 5th to 6th Centuries. 1607.
- Osiander Histor. Eccles., 7th to 15th Centuries. 1608.
- Osiander Histor. Eccles., 7th to 16th Centuries. 1608.
- Origen contra Marcionitas, etc. 1673.
- Histor. Papatūs, a Philippo Mornæo. 1662.
- On Testament and Last Willes. Swinburne. 1590.
- The Interpreter, or Booke containing the Signification of Words. John Cowell. 1637.
- Clarke's Praxis. 1684. (This has a book-

- label of John Waugh, Chancellor of Carlisle.)
- Philip of Mornay's Booke concerning Trewnes of Christian Religion. Translated by Sir Philip Sidney.
- Motives to Holy Living. 1688.
- Descartes, Principia Philosophiæ. 1656.
- Les Plees del Coron. (This has book-mark of John Waugh.)
- Sir Thomas Ridley's Civile and Ecclesiasticall Law. 1634.
- H. Grotii de Imperio Summarum Potestatum circa Sacra. Commentarius Postumus. 1648.
- Pomponii Melæ de situ orbis, etc. 1685.
- Hierocles (Greek and Latin). 1673.
- S. Clementis Epist: ad Corinthios. 1669.
- S. Petri Epist: Explic: Amesius. 1635.
- Examen Responsionis Fausti Socini, per Joannem Junium. 1628.
- Opus Caroli magni, etc. 1549.
- Theophilus ad Autolyicum. 1684.
- Nemesius de Natura Hominis (Greek and Latin). 1671.
- Epist. IV., de Turcis, etc. 1674.
- Salmazii Responsio ad Johannem Miltonum. 1660.
- Quæstionum Juris Civilis Centuria R. Zouchei. 1660.
- Theses Theolog. Sedanenses. 1675.
- Theses Theolog. Sedanenses. 1683.
- Prælectiones Theolog. per Joan Davenantium. 1631.
- Opera Theolog. Curcellæi. 1675. (Donation of Jno. Fitch, of Dorchester.) 1689.
- De Monachatu. Hospinianus.
- Rationale Divinorum Officiorum.
- Origenis Dialogus contra Marcionitas (Greek and Latin). 1624.
- Codex Canonum Eccles. Primit. a Beve-regio. 1678.
- Origenis Contra Celsum (Greek and Latin). 1677.
- Philosophia Vetus et Nova. 2 vols. 1684.
- Orphan's Legacy. J. Godolphin. 1685. (Has Jno. Waugh's book-mark.)
- Abridgment of Eccles. Laws. J. Godolphin. 1687.
- Exposition of Judiciall Lawes. John Weemse. Vols. 2 and 3. 1636.
- Polit. Eccles. 2 vols. Parker. 1616.
- The Countrey Justice. Dalton. 1622. (Book-mark of John Waugh.)

De Jurisdictione Imperiali. Schardius.  
1566.

Origenis Opera. 2 vols.

Forbesii Opera. 2 vols. 1703.

Centur. Magdeburg. 8 vols. 1589.

S. Chrysostomi Opera. 8 vols. 1612.

S. Augustini Opera. 5 vols. 1616.

Jansenii Augustinus. 1652.

Chronicon Eccles: Græcæ Cyprii, etc.  
(Greek and Latin). 1679.

A Supplement to the Morning Exercise.  
1676.

Theologia Speculativa. By R. Fiddes, B.D.  
1718.

Nizolius. (Front part last.)

De Dieu in Acta Apost. 1634.

Epiphani Opera. 2 vols. 1682.

Goldasti Monarchia Imperii Romani.  
1612.

Goldasti Politica Imperialia. 1640.

Cornelii a Lapide Opera. 3 vols. 1618.

Collectio Conciliorum. Stephanus Balu-  
zsius. Vol. I. 1683.

Concordance. Cotton and Newman.  
1643.

Whitakeri Opera Theolog. 2 vols. in 1.  
1610.

Foxe's Martyrs. 2 vols. 1631.

Cyrilli et Synesii Opera (Greek and Latin).  
1640.

Heptas Præsulum. 1639.

Hist. Rerum in Orien. 1587.

Origenis Omnia Opera. 2 vols.

Bulli Opera Omnia. 1703.

Bibliotheca Sancta, a Sixto Senensi. 1610.

Erasmi Adagia. 1539.

D. Chamieri Panstratiæ Catholicæ. 2 vols.  
1629.

The Soule's Conflict with it Selfe. R.  
Sibbes. 1635.

The Sanctuary of a Troubled Soul. On  
the last leaf of this book is written:—

"The truth in this I am sure is tould,  
Dispipe it not because it's old,  
Peruse it well, and you will find  
A cordial fitted for the mind."

Many of the volumes retain their original bindings, whilst others have been rebound and trimmed. A large number of the works appear to have belonged to a "Tho. Tullie," as that name occurs very frequently on the first or second leaf of the books.

## THE WOODCUTTERS OF THE NETHERLANDS.

By W. M. CONWAY.

No. IV. THE SECOND GOUDA WOODCUTTER.  
1482-1484.



ON the eve of St. John the Baptist in June 1482 Leeu printed his fifth edition of the *Dialogus*. In the previous editions the three consecutive dialogues relating to Two Metals were illustrated by the same woodcut, printed three times over. It was a particularly simple one, and represented merely two bars of metal lying side by side, enclosed within a double border line. The bars were drawn in perfectly plain outline, without any addition whatsoever. This time, however, an impression from a new block takes the place of one of the three, and contrasts strongly with the others. For the outlines are no longer so even; the edges are rather furry; they are not so carefully cut as before; and, in addition, the lines are supported by a long row of short *pointed* hatchings, meant to throw the bar into relief. But the real cause of them lay much deeper than this. All the woodcuts we have so far investigated have been essentially work in line. The figures, buildings, trees, grass, and so forth, have all been carefully represented by pure outlines. There has very seldom been any attempt to produce effects of light and shade. The artists were content to render simple flat form, and found that even that was more than they could attain. All their care was required to carve away the wood cleanly, and to leave the line they intended standing with clear well-finished edges. Their ideas of woodcuts were founded on line engravings. The complexity of the latter was more than they could attempt to render in a less tractable material and by an inverse process. But still, while omitting all the details they could, they adhered to the general principle and worked in lines; never observing that to produce them they had to dig out spaces, and that in spaces therefore their work should have been,—that their aim should have been to produce a combination

of flecks of white pleasing to the eye, and at the same time representing the forms and figures which they desired.

But any false system carries in itself the seeds of its own decay; and this is no less true in art than in other matters. The system of digging out large masses of wood to produce a few graceful curves was one which involved the maximum of care and attention and produced the minimum of effect. It was therefore one which no great man would waste his energies in following, and no mean one would restrain his wandering attention long enough to render. Thus the great men abandoned woodcutting and devoted themselves to engraving on metal, and the little men abandoned the system of woodcutting in its simplicity, and produced more and more frightful things, but this tended more and more to the discovery of the right method. The trouble of cutting away so much wood, no less than the fragile nature of the ridges formed in such slender relief, led woodcutters gradually to leave more and more of the original surface intact, but their false notions led them to arrange it in lines.

From this cause arose the fringe-lines, comb-lines, and the like, already more than once referred to, in which a long outline is flanked by a row of mechanically formed hatchings, generally pointed, always meaningless. The idea of them is that they represent solid form. But they do not, and cannot; and from the moment of their introduction they are the seeds of decay, gradually destroying all that had been noble, if childish so, in the early art, and producing merely at best a ground prepared, as it were, by manure for the growth of a strong and healthy crop. This, however, did not show itself in the Netherlands, but in South Germany, in the first half of the following century.\*

Now, the woodcut of the Two Metals marks for us the change, and the date of it. The workman who made it was not a careless man—not by any means careless; so he shows us all the more visibly the inevitable tendency. He seems, as we shall see, to have taken his inspiration from engravings.

\* For an excellent general criticism of the style of design of the central artist of this school—Hans Holbein—see Ruskin, *Ariadne Florentina*, Orpington, 1876, 8vo, Chaps. III. and V.

All his cuts would be right enough if they were work in furrow instead of in relief. But they are not in furrow, and therefore they are false in principle.

We find the man at work on a more extensive affair on July 29th of the same year, 1482, when Leeu prints a *Liden ende die passie ons Heeren*, illustrated by thirty-two quarto cuts. We have good reason to believe that these cuts had already appeared once before. The questions raised by them are so numerous and interesting that it will perhaps be better to approach them from a different direction.

There are in the Print Room of the British Museum three small engravings preserved amongst the anonymous prints of the fifteenth century. They represent the Baptism of our Lord, Christ washing the Disciples' feet, and Pentecost. All of them are by the hand of a master of the school of E. S. of 1466. A somewhat larger print of the Mass of St. Gregory, kept in the same case with the others, is by the same hand. The engravings are marked by a very noticeable softness of tone, due not only to the fineness of the lines but to the light grey ink employed in the printing. The outlines are usually firm, and the shading presents all varieties of tone, from the lightest covering of finest lines to perfectly black spaces. The faces are generally expressive, the features being however somewhat coarse, the noses large, and the lips thick. The hair is usually excellent, especially when it is worked out in a profusion of curls. The extremities are badly drawn, though quite in the manner of the school; the wrists, for instance, are far too thin for the breadth of the knuckles. The limbs, on the other hand, are unusually well drawn, with clear and natural outlines. The drapery presents a certain character of flow, the finely-gradated shade giving depth as well as form to the folds. It is unfortunate that only three of this set remain. To judge from the excellence of the work, they seem to have been the originals wherefrom was copied the set of plates to which we have next to refer.

They are ascribed by Passavant to the master from the town of Zwolle who signed his plates with the word *Zwoll*, a contraction for *Zwollensis*. Fifty-two of these are catalogued, and specimens of forty-nine of that number are preserved in the British Museum. They were

attributed to this master on account of a doubtful mark within the door of a tomb in the Raising of Lazarus. It is more likely that the mark in question is merely a detail of the stonework and the series is really unsigned. The style of the work is not altogether like that which we associate with the Zwolle artist, and it is safer to refer it to the hand of an anonymous engraver. Comparing the three corresponding prints in this set with those above described, we see at once that the former are copied from the latter. The similarities of details are too close to be due merely to a common type. The execution of the copies is very much harder than that of the originals. The lines are much blacker, and the very fine shade is altogether wanting. The spaces of dark shade are hard and even; they want variety of tone. Again, the faces are rather devoid of expression, the noses being particularly broad and flat, and the eyelids large and conspicuous. The attitudes of the figures are usually stiff, and the gestures exaggerated and unnatural; the perspective is generally false.

These two sets, as I have said, are clearly very closely connected together. Not only are the subjects the same and the figures grouped in the same manner, but the figures themselves may be said to be the same. A third and somewhat larger set of engravings is preserved with them in the British Museum. Each print is mounted on a leaf of an octavo MS. and surrounded by a rough coloured border. The bottom of the page and the verso of the leaf are usually occupied by a written description of the engravings in Dutch. Thirty-eight prints belong to the series; the remaining seven are of a larger size, and do not now concern us. The execution is rude and does not call for further remark. In these, while the subjects are the same as in the others and treated in the same manner, yet variations are introduced in particular figures. The scale of the figures themselves is smaller, and they are much more loosely grouped together; at the same time, if the corresponding prints from each series are placed side by side it will be found that substantially the same figures appear in each, acting in the same manner. This set, therefore, must be considered as belonging to the same type as the others, but not as copied from them.

The type is that peculiar to Holland in the last half of the fifteenth century, and it is followed alike in a wall painting in the north, or an engraving made in Flanders, or a woodcut from Gouda where the same subject is treated. Thus, in the vault of the wooden roof over the east end of the church at Alkmaar is a picture of the Last Judgment rudely painted in black lines on a greenish-blue ground, a few patches of colour being here and there introduced. Christ is represented in the centre seated as usual upon the rainbow, with his feet resting on an orb. Angels fly around him, and two are blowing trumpets above. The Saviour's head seems to be between a two-edged sword and a lily, or between two lilies. Below, the dead are rising from their graves; away round on the right is the gaping mouth of Hell vomiting forth flames, and into it the devils are casting the condemned. Behind it is a building through the windows in which the souls may be seen in torment. On the other side, and opposite to this, is the Lord seated on his throne receiving the Blessed into Heaven. Now, the Last Judgment, Hell, and Heaven, though here united into one picture, are treated substantially in the same manner as in all the numerous woodcuts and engravings which we meet with representing the same subjects. The variations which the taste, even of so late a day, permitted an artist to make in a received type were very slight. They were restricted to the gestures of the figures and to their relative scale as compared with that of the picture.

There are many other sets of engravings of which it is hard to say whether they are copied from the set first referred to or from copies of it, or whether they are merely of the same type. Amongst these may be mentioned a series of eighteen small prints bearing the date 1490, preserved among anonymous productions in the Print Room at Munich. Again, amongst the known works of the engraver who signs himself L. Cz. are three large prints representing the Temptation (B. 1), the Entry of Christ into Jerusalem (B. 2), and the Flight into Egypt (P. 3), which resemble very closely the designs of the smaller series. Many others might be mentioned. Amongst paintings of the same type are three of the seven medallions arranged

about an *Ecce Homo* in the Museum at Antwerp (No. 528 in 1874 Catalogue), and a small and very rude picture of the Nailing of Christ to the Cross in the Archiepiscopal Museum at Utrecht.

For our present purposes, however, the interest attaching to this group of productions centres about the woodcut series copied from one set of them. The first and most important of these sets of blocks is the series of sixty-eight\* quartos, which Gerard Leeu had made for him at Gouda. This set is complete, and may give us a hint as to what the full number of the small engravings—evidently imperfect now—may have been. Placed side by side with the engravings attributed to the master from Zwolle, it is clear they may be copied from them, or that both may come from some original set. At all events, the relation between them is more than that of a merely common type.

The first occasion when we know any of them to have been used was, as already said, in the *Liden ons Heeren* of 1482. It is probable that all sixty-eight were already in existence when this book was printed, though only thirty-two of them are used. The set as a whole was clearly made for an edition of the *Devote ghetiden van den leven Jesu Christi*, the only book into which they exactly fit. Nor will it seem impossible that the first edition containing them should have been lost, when we remember that of the second only a single copy has survived.

The next occasion on which they were employed was in the printing of a set of sheets of woodcuts with lines of poetry under them, apparently intended to be cut up into separate leaves. M. Campbell, taking his description from the notes of Murr and Heineken, had referred to these sheets as probably composing an octavo volume. (C.A. 746.) They were known to have formed part of the library of the suppressed University of Altdorf. From Heineken's description it had been naturally assumed that the cuts and text were alike engraved upon wooden blocks, the sheets were known to be printed only on one side, and the colour of the ink was described as brown. It was naturally concluded that here was another block book; and I was all

\* Not 66, as Holtrop, following Enschedé, has called them.

eager to examine the only known impression of it, in order to satisfy myself that work of apparently so late a date had been in existence before the invention of printing ink. For some time I could find no traces of the Altdorf Library; at last it was suggested to me that I should make inquiries at Erlangen. I did so; and the able Librarian of the University, Dr. M. Zucker, immediately recognised what I was looking for, and produced the sheets of the so-called book. Each leaf is mounted on a large sheet of cardboard to itself. The leaves measure, from the top of the cut to the bottom of the last line of the fifteen verses beneath it, 7.3 inches. Their breadth is about 3.2 inches. A careful examination soon showed that they had never formed part of a book, but had been printed six together on a sheet, so that the thirty-six leaves represented the cut-up portions of six sheets of the ordinary folio paper of the day. The cuts were the Leeu quartos, already well known to me. The type was that used by Leeu at Gouda before the year 1483. The ink was black. The sheets had indeed only been printed on one side, but that was because they were meant for pasting against the wall. They were printed in the usual manner in a press. A close examination of the breakages proved that these impressions were taken from the blocks at a later time than those of the *Liden* above referred to. The type being that of Leeu's first press, they cannot be later than the year 1482; from the breakages they must be after the 29th of June in that year. This determines the date with sufficient accuracy. I append a list of the subjects arranged in groups of three, according to the half-sheets on which they fall together:—

1. The Fall.  
The Expulsion from Eden.  
\* The Annunciation.
2. The Visitation.  
The Nativity.  
The Circumcision.
3. The Adoration of the Magi.  
The Presentation.  
The Flight into Egypt.
4. Christ's Entry into Jerusalem.  
The Last Supper.  
Christ washing the Disciples' Feet.

\* *Ave gratia plena*, not *Ave Maria* as Heineken says.

5. The Agony in the Garden.  
The Betrayal.  
Christ before Caiaphas.
6. Christ buffeted.  
Christ scourged.  
Christ crowned with thorns.
7. *Ecce Homo!*  
Pilate washing his hands.  
Christ bearing His cross.
8. The Virgin and St. John at the foot of the Cross.  
The Descent from the Cross.  
The Entombment.
9. Christ at the Gate of Hades.  
The Resurrection.  
The Three Maries at the Tomb.
10. Christ as the Gardener.  
Thomas convinced.  
The Supper at Emmaus.
11. The Ascension.  
Pentecost.  
Death.
12. Judgment.  
Hell.  
Heaven.

It has been generally assumed that the set is incomplete. This, however, can hardly be, as the only place where three additional cuts from the full set could conveniently be added would be after the third and seventh half-sheets. The set is more probably complete as it stands. Owing to the sheets being mounted on cards, it was difficult to fit the top and bottom edges together, though the sides went easily enough. Hence I could only with certainty settle the arrangement as far as the half-sheets. How the half-sheets should be joined I could not determine.\* The object of the sheets must for the present remain a mystery. They were not for binding; that was proved by the fact that the top of one cut must almost have touched the lowest line of the stanza under the cut above. The papers having been divided crookedly, the top of a cut often appears just at the bottom of one of the small sheets. Were they for pasting on the walls of a room? The question must for the present remain unanswered.

\* It is to be hoped that the authorities at Erlangen will take the sheets off their cards and mount them afresh. It will be very easy then to discover the correct arrangement. I believe Nos. 7 and 10 are halves of one sheet.

In Dec. 1483, at least, thirty-two of the series were at Haarlem, for Bellaert uses them in the first book printed by him there—*Dat Liden ons Heeren*. They soon returned to Leeu, and we find him printing from the whole sixty-eight blocks in a *Devote Ghetiden*, probably published by him just after his arrival at Antwerp. Leaving out of the question the employment of single cuts on the title-pages of various books, thirty-four of the series are used in Leeu's *Liden ons Heeren* of 1485, fifty-two in his *Ludolphus* of 1487, and the same number in the edition of the same book which appeared in the following year with the name of Claes Leeu. Four are used in the *Vier uterste* of 1488, and twenty-one in the *Liden ons Heeren* of Sept. 1, 1490. In the month of November of the same year we find five of the blocks in the printing office of Peter van Os at Zwolle, along with some others by a different woodcutter, to which we shall hereafter take occasion to refer. It is probable that the whole series went with them except two, which parted company from the rest, and came into the hands of Jacobus de Breda at Deventer. One of these—that representing the Entry into Jerusalem—occurs on the title-page of the *Epistles and Gospels* printed by him in the year 1493. Peter van Os published an edition of *Ludolphus* in 1495, in which only fifty of the series make their appearance. The Entry into Jerusalem was again used by J. de Breda in the following year. With the exception of this cut and the Image of Pity, the whole set return once more to Gouda in 1496, where they came into the possession of the Collacie Broeders. After this it becomes somewhat hard to trace them. About 1499 two—the Longinus, and the Descent to Hades—were included by Jacobus de Breda in a *Quattuor Novissima*. And finally in 1510 twenty-six are again found together in a *Ludolphus* printed at Antwerp by Adraen van Berghen. It is worthy of note that amongst these was the Entry into Jerusalem, which was thus once more in the company of its fellows after so long a period of separation.

Concerning the style of the woodcutting it is not necessary to add much to what has already been said. I have remarked upon the fringes of pointed hatchings which flank the outlines in these cuts and destroy the

good effect of their line work. Whenever the outlines are left clean, as sometimes about the heads and arms, they show great care in the execution. The features are usually well finished; the expressions rendered by them are simple and generally natural, though occasionally exaggerated into grimace. The outlines of drapery are confused, and when the cuts are not coloured it is often difficult to distinguish the cloak from the robe beneath it. The hair is stiff and heavy, and the locks are in general carelessly arranged. The foreground is sometimes left black, and the details of grass and flower are cut out of it in white. In the background, on the other hand, the contrary is the case, and black plants are projected against a white surface. The outlines of the hills or undulations of the ground are thick, and often fringed with long pointed hatchings. The walls of buildings are covered with a rude shading formed of rows of short lines placed end to end with blank spaces between, the breaks in one row lying opposite the lines in the next. Architectural ornaments are always of the rudest; trees and plants are treated in an entirely conventional manner.

Though the designs of the engravings are usually closely followed, they are from time to time modified to suit the different material employed. The attempt has sometimes been made to produce a direct instead of a reverse copy; this invariably throws the perspective even more in fault than it is in the originals. The figures are short, but they have a decided charm of their own, such as belongs to the naïve work of children. The gestures are quiet and natural so long as violent action is not intended; if it is, they become exaggerated and absurd. The draperies are usually well arranged, but the fringe lines spoil them. The grouping is good when the number of figures is small; if, however, very many are introduced, their presence is indicated by vistas of head-crowns or halos. The range of the workman's power is limited; a very small difficulty is too much for him, and he has to supplement the objects which he tries to represent by all sorts of symbols.

The *Seven Sacraments* of 19th July, 1484, the last book known to have been printed by Leeu at Gouda, was illustrated by a new set of cuts made expressly for it. They offer

a certain peculiarity of frequent later occurrence. The book is a folio, but the largest of the cuts are quartos. In order to adapt these to the width of the folio page, a narrow cut was made of the same height as the quartos, and this, when placed by the side of each quarto in turn, produced the appearance of a half folio cut. Each cut represents one of the Seven Sacraments, the sidepiece a teacher who explains to his pupil the meaning of the rite. At the end of the book are two folio diagrams of the trees of Connexion and Relationship, copied from those which appeared in Veldener's books at a slightly earlier date. The style of the woodcutting is in all respects similar to that of the series of sixty-eight. The narrow cut presents indications of a tendency towards greater freedom and less careful treatment of details. Leeu uses it alone in 1485 as an ornament for the title-page of *Cato moralissimus*.

The same woodcutter seems to have made a complete set of 16mo cuts for the illustration of some book of which we have no record. The first indication that we have of their existence is from the *Rosencransken*, printed at Gouda on 9th March, 1484. On the title-page of this is a cut representing the Sacred Heart of Christ wounded by the spear. It is surrounded by the crown of thorns. Around this are the thirty pieces of silver arranged as a chain, four of the links of which are the pierced hands and feet of our Lord. This type of cut is exceedingly common; it appears in most of the printing offices of the day. It is quite possible that this block was made for the book in which it is first printed. Shortly afterwards, however—probably a few weeks after Leeu's arrival at Antwerp—he published a more elaborate little book with fifty-seven prints, entitled *Rosarium Beatae Mariae Virginis*. Of these, six are rosaries, printed from three different but similar blocks. A few others are repetitions, but the majority form a series evidently adapted to the book. This series is not, however, uniform in workmanship, but shows distinct evidence of the co-operation of two workmen in its production. The same is the case with a *Jordani Meditationes* of 10th February, 1485, where many of these cuts reappear accompanied by a considerable

number of others, some by this cutter, some by a new hand.

Separating from the mass all those blocks which seem to be the work of the artist at present under consideration, the series thus formed is at once seen to bear a strong resemblance to that of the sixty-eight quartos. The resemblance is all the more striking when the treatment of the subjects is examined. It is possible to imagine that we have here the traces of a corresponding set of sixty-eight 16mos. Or we may suppose that the workman, resident at Gouda, was at work upon sets of cuts for these two books at the time when Leeu moved to Antwerp, but had not completed either; Leeu would thus be obliged to employ a new workman to make the blocks which were still wanted. Or again, it might be suggested that the sets were wanted in a hurry, and therefore two men had to be employed simultaneously upon them—probably a master and his pupil. After this date there is no certain evidence of the activity of this woodcutter. Some prints are indeed found which, at first sight, it would seem natural to refer to him; but they present certain great differences of style, and on closer examination are found to arrange themselves as the work of another hand. The style of the series of 16mo cuts is to all intents and purposes the same as that of the quartos which had preceded them by the same hand. The only differences are such as result from the smallness of the scale on which they are made, and by a visible increase of dexterity, though not of power, in the handling of materials. They were very frequently used by Leeu in his Antwerp books—no less than twenty-one times. In 1493, the year of his death, three of them went to J. de Breda at Deventer, at the same time as the quarto cut already mentioned. It is possible that these formed a stray lot, and were sold as such, at the dispersion of Leeu's materials. The majority of them would by that time have been worn out; a few passed into the hands of his successor Adrian van Liesveldt, who employs them in seven books printed by him before the end of the century.



#### AMONG THE STATE PAPERS.



THE noble collection of Calendars of State Papers contains a mine of unworked ore. Scarcely any subject but what is illustrated by the entries in these most interesting volumes. Books are frequently mentioned; and we propose to gather these entries together in a series of articles, which cannot fail, we think, to be of considerable bibliographical value. We commence in the present article with the volume of Domestic State Papers, 1547-1580; this contains the papers of Edward VI., Queen Mary, and the early years of Queen Elizabeth. The order in which the entries are arranged is a rough one, but will probably be sufficient. First come a few notices of books the titles of which are not given, and regulations relating to publication; then come entries relating to seditious and suppressed books. These are followed by some interesting entries relating to the Bible and the Book of Common Prayer. Some of the notices of the Bishops' Bible illustrate Mr. Pocock's articles on this subject. The references to special books are placed according to the alphabetical order of their authors' names. The last entry but one is anonymous, and the last is only included because it contains the names of two well-known printers. The page of the volume is given at the end of each entry.

- 1561, Oct. 3 (?).—Sir Wm. Cecill to Mr. Cecill or Thos. Windebank: Specifies certain books of which he desires to know the prices. Wishes to know what Bibles and charts can be procured.—P. 187.
- 1561, Oct. 14, Paris.—Windebank to Cecill: Sends prices of the books he required; charts can be better had at Antwerp.—P. 187.
- 1561, Nov. 14, St. James's.—Cecill to Windebank: The note of the books sent was imperfect.—P. 188.
- 1561, Dec. 23, Paris.—Windebank to Cecill: Gives particulars of various books sent; difficulty of procuring the printers' names to them.—P. 189.
- 1562, March 8, Paris.—Windebank to Cecill:



- Has bought and sent over the two treatises on the civil and canon law.—P. 196.
- 1562, March 23, Paris.—Windebank to Cecill: Sends some books.—P. 196.
- 1566, June.—Regulations for reform of divers disorders in the publication of books.—P. 275.
- 1568.—A catalogue of books recently published.—P. 324.
- 1575, March 25, Cambridge.—Dr. Andrew Perne to Lord Burghley: Reminds him that the works on law and medicine, which he promised to send to the University library, have not been received. Enumerates many liberal gifts made to the library by the Archbishop of Canterbury and others.—P. 495.

SEDITIONOUS AND SUPPRESSED BOOKS.

- 1564, April 21.—Sir Wm. Cecill to Winchester: To permit Arnold Birkman and Conrad Mullar, of Cologne, to unlade certain books shipped at Frankfort before the Proclamation.—P. 239.
- 1566, Jan. 24.—The Queen to Winchester: Also that all books imported of a seditious nature, be subjected to the view of the Bishop of London.—P. 268.
- 1566, Nov. 24.—Explanation by James Dalton, of the speech made by him in the House, relative to seditious books, and a slanderous libel calling the Prince of Scotland, Prince of Scotland, England and Ireland.—P. 283.
- 1570, July 1.—Proclamation against bringing in seditious books and Popish Bulls.—P. 383.
- 1573, Sept. 17, Gorehambury.—Lord Keeper Bacon to Lord Burghley: Observations relative to the proclamation against seditious books and libels.—P. 467.
- 1573, Oct. 5, Bishopsthorpe.—Archbishop Grindall to Burghley: Grieves at his being disquieted by these false slanderous printed libels, published by rank traitorous papists; by whose "libels Medæa is made an innocente, open rebellion is extenuated, and ye late crocodile Duke justified."—P. 467.
- 1577 (?) [Undated Papers].—Henry Cobham to the Queen: Presents her with a book newly come forth, and desires to know if it should be suppressed. The French ambassador has sent two copies to France.—P. 574.

BIBLE.

- 1560 (?), [Vol. XV., Undated Papers.] 22. Warrant for a licence to John Bodleigh to print the English Bible, with annotations, faithfully translated in the year 1560.—P. 166.
- 1562, Jan. 19, Downham.—Bishop Cox to Cecill: Has perused a little treatise, called "Apologia Ecclesiæ Anglicanæ," and approves of it. Proposes a new translation of the Bible.—P. 192.
- 1560, August 22, Zurich.—Peter Martyr to Ric. Cox, Bishop of Ely: Mentions his commentaries on the Book of Judges. Lat.—P. 158.
- 1564, May 3.—Bishop Cox to Sir Wm. Cecill: Proposes a revision of the Bible, in order that one uniform translation may be used.—P. 239.
- 1566, Nov. 26.—Archbishop Parker to Cecill: Has distributed the Bible in parts to divers persons for translation. Wishes Cecill had leisure to undertake one of the Epistles.—P. 283.
- 1568, Sep. 22.—Archbishop Parker to Cecill: After much toil the English Bible has been completed. Some ornaments thereof are still wanting. Requests him to be patient until it be fully ready.—P. 317.
- 1568, Oct. 5, Lambeth.—Archbishop Parker to Sir Wm. Cecill: Has caused a copy of the new edition of the Bible to be bound, which he requests he will present to the Queen. If this edition alone should be licensed to be read in churches, it would conduce to uniformity. Begs that Judge only should have the publication of it. *Incloses,*
- I. Same to the Queen. Requests she will accept favourably the new edition of the Bible. It does not vary much from that which was commonly used, except in places where the true meaning of the Hebrew or Greek required alteration. Beseeches it may have her gracious favour and protection. Has been bold "with fewe wordes

to expresse the incomparable  
vawe of the treasure."—5 Oct.  
1568.

II. List of the translators of the  
Bible, with enumeration of the  
separate books assigned to each,  
and the rules observed by them in  
that undertaking.

1568, Oct. 5.—Notes relative to the transla-  
tion of the Bible, founded on the above,  
in Sir Jos. Williamson's hand.—P. 319.

1580 (?), [Vol. CXLVI. Undated].—Orders  
for the better increase of learning in the  
inferior ministers, and for more diligent  
preaching and catechizing. Every un-  
licensed minister to provide himself  
with a Bible and Bullinger's Decades;  
and every licenced preacher to preach  
yearly, in propria personâ, at least twelve  
sermons.—P. 699.

#### PRAYER BOOK.

1549, June 4, Greenwich.—Somerset to Car-  
dinal Pole: Hopes that he at last  
perceives the abuses of the Church of  
Rome. Exhorts him to take advantage  
of the King's mercy and to return.  
Sends him a copy of the Book of  
Common Prayer.—P. 17.

1549, June 20, Richmond.—The King to  
the Justices, etc., of Devon: Offering  
pardon to all persons who have refused  
to receive the Book of Common Prayer,  
if they will return to their duty and  
allegiance.—P. 18.

1552, Oct. 7, Lambeth.—Archbishop Cran-  
mer to the Council: Has received their  
directions that the Book of Common  
Prayer should be diligently perused, and  
the printer's errors therein amended.—  
P. 45.

1559, June 25, Shrewsbury.—Sir Hugh  
Poulet to Cecill: Want of Books of  
Common Prayer.—P. 132.

1559, August 11, London.—Sir John Masone  
to Sir Wm. Cecill: The Book of Com-  
mon Service in Latin is ready to print;  
also the little book of Private Prayer  
for children and servants.—P. 136.

1559, Nov.—List of Bishops who returned  
into England on Queen Elizabeth's  
accession, and of the Bishops present  
in her first Parliament. Progress of the

Convocation in framing the Book of  
Common Prayer.—P. 143.

1561, Jan. 22, Westminster.—The Queen to  
Archbishop Parker and others, Commrs.  
for Ecclesiastical Causes: Directs cer-  
tain lessons in the Book of Common  
Prayer to be altered, and others substi-  
tuted in their place. Latin copies of  
the Book of Common Prayer to be used  
in collegiate churches: with additional  
clauses to be inserted, as to setting up  
Tables of the Commandments in chan-  
cels, etc.—p. 170.

1563, Jan. 31.—Articles of Religion agreed  
on by the Archbishops, Bishops, and  
Clergy of the Realm, in Convocation  
at London, for avoiding diversity of  
opinions, and establishing of consent  
touching true religion.

Jan. 31.—Another copy of the above,  
differing in the enumeration of the  
canonical books.

Jan. 31.—Articles of Religion (as  
above), agreed upon by the Archbishops  
and Bishops of both Provinces, and the  
whole clergy, in the Convocation holden  
at London, in the year 1562. Reprinted  
by command of King Charles II., with  
his royal declaration prefixed thereunto.  
—P. 218.

1564, Jan. 22.—"A short fourme of thanks-  
"gevyng to God for ceassing of the  
"contagious sickness of the plague, to  
"be used in Common Prayer; set forth  
"by the Byshop of London, to be  
"used in the Citie of London, and the  
"rest of his diocesse." "Printed by  
Richard Jugge and John Cawood, prin-  
ters to the Quene's Majestie."—P. 235.

1573, June 11, Greenwich.—Proclamation  
of Queen Elizabeth commanding the  
observance of Divine Service as set  
forth in the Book of Common Prayer  
and for suppressing books entitled "An  
Admonition to the Parliament."—P. 462.

#### MISCELLANEOUS BOOKS.

1570 (?) [Undated Papers].—Treatise in the  
Italian language against excessive usury.  
Indorsed "1570. A Provision against  
Usurie. CALVACANTI."—P. 402.

1570, February.—An elaborate paper in  
CECILL's hand, headed, "Copy of a

- Letter from a Gentillman in England to his Coosyn, a Student, in Paris," being in answer to a false and scandalous book lately published in France under the title "A Discourse of Trobles newly happened in England in Octobre, with a Declaration made by y<sup>e</sup> Erle of Northumberland and other Great Lordes of England." [The publication of this scandalous book is noticed in the despatches of the Ambassador in France, 25 and 27 February, 1570.]—P. 364.
- 1570 (?) [Undated Papers].—A treatise intituled "England Triumphant," addressed "To all Monarchs, Kings, and Princes Absolute of Christendom." Setting forth in a historical form the power, pre-eminence, and glory of Britain, and her independence of the Pope in spiritual matters, from the earliest ages. [This curious paper is wholly in CECILL's hand, but apparently was left by him in an unfinished state.]—P. 402.
- 1566, Nov. 7 [7 Idus, Nov.], Gray's Inn.—Thomas Hatcher to Sir Wm. Cecill: Solicits his patronage in collecting into one body the works of the eloquent and learned Dr. HADDON. Lat.—P. 282.
- 1568, Dec. 12, London.—Bishop Jewell to Sir Wm. Cecill: Has taken order with the poor Greeks for their books. One of them, Nicolas de LA TURRE, offers his service to the Queen, in copying out any Greek antiquities.—P. 324.
- [Papers without date, temp. Mary].—A list of books furnished by MAMERANUS for the Queen; of some of these Mameranus appears to be the author. Lat.—P. 113.
- 1563, Feb. 16, Antwerp.—Dr. John Dee (the mathematician), to Cecill: Has studied certain occult sciences, and repaired to Antwerp to put his labours to press. Solicits Cecill's advice as to his return. Has purchased a book, for which 1,000 crowns have been offered in vain, called the *Steganographia Joannis TRITEMII*, meet and commodious for a Prince. Trusts Cecill will procure for him that learned leisure of which his country and the republic of letters shall reap the fruit.—P. 219.
- 1563, March 20.—Bishop Grindall to Sir Wm. Cecill: Will send to VELSIUS' lodgings to bring him to Cecill, if he can be found. His turbulent disposition; whatever church he comes to, he stirs up dissension in it. Advises he should be ordered to depart. *Incloses*—
- I. Justus Velsius to the French Ambassador. Denouncing the vengeance of God on all who refused to receive his propositions. With notes thereon by Bishop Grindall. Lat. March 7.
  - II. Same to Calvin. With certain propositions laid down by Velsius contrary to Calvin's doctrines. Lat.
  - III. Summary of Religion by Justus Velsius, under the title "*Christiani Hominis Norma*," etc. Lat.
  - IV. Duplicate of the above, signed by Velsius.
  - V. Animadversions, by Bishop Grindall, on the propositions of Velsius' "*Christiani Hominis Norma*," etc.—P. 221.
- 1557 (?) Tho. Longdon to Mrs. Brydeman. Thanks her for some Popish relics. Promises to transcribe St. Austin's Psalter. Requests the loan of a little book on the Sacrament and Mass.—P. 96.
- 1575 [Undated Papers].—Petition of Otto de Baehere to the Queen. For licence to transport 1,600 cloths, in consideration of his draft of the arms and genealogies of England, called "*Le Thrésor de la Noblesse*," dedicated to Her Majesty. French.—P. 512.
- 1566, Jan. 20, Westminster.—Proclamation against the exportation of corn, etc. "Imprinted at London, in Powles Churchyarde, by Rycharde Jugge and John Cawood, printers to the Queen's Majestie."—P. 268.



## AN INEDITED LETTER OF CHRISTOPHER PLANTIN.

**T**HE following letter, written in the latter half of the year 1570, to Dr. Cayas, secretary of Philip II., will, I think, interest those who are curious to know something of the manner of life of the great printers of the sixteenth century. At the request of Dr. Cayas, Plantin sends him an account of his children. At this time he had no surviving son, but only four daughters. These, he says, he had brought up to fear, honour, and love God, the king, the magistrates, and all their superiors, and to help their mother in domestic concerns. While still very young the four eldest had had such thorough instruction in reading and writing, that they had each in succession, from the age of four or five to twelve, helped to read the proofs of his press in all languages, while their spare time had been spent in learning needlework and embroidery. He had all along been careful to note the dispositions of each.

Margaret, aged twenty-three, had an excellent handwriting, and would have become one of the best ornamental writers of her day in the Low Countries, but for her sight, which had got to be so weak when she was about twelve years of age that she could not see to write two or three lines consecutively, and was therefore compelled to give up such work. This happened when she was at Paris, taking lessons from the king's writing-master; she had, in consequence of this misfortune, returned home. When eighteen years old she had married one of Plantin's correctors, Francis Raphelenghius, by whom she had two sons—Christopher, aged four; and Francis, aged two; and was expecting the birth of a third child in the coming Lent.

Martina, aged twenty, had been engaged at linen work from the age of thirteen until May 1570, when she had married a young man, John Moereturf, who knew Greek, Latin, Spanish, Italian, French, German, and Flemish well, and had been a devoted servant to Plantin. Thus he had acquired in the persons of his sons-in-law two *alter-egos*, one to look after the correction of the proofs,

and the other to attend to the sale of his publications, to which he had himself no longer leisure to attend properly.

Katherine had, since the age of thirteen, been engaged as agent in the Low Countries of some of Plantin's relations and friends at Paris, especially of Peter Basson, linen-draper to the brothers of the king of France, whose business in the Low Countries, exceeding twelve thousand ducats a year, was at this time entirely managed by her.

Magdalene, aged thirteen, was helping her mother, and was employed in taking the proofs of the Royal Bibles to Dr. Arias Montanus, to whom she read the original Hebrew, Chaldean, Syriac, Greek, and Latin copy whilst he carefully corrected the proofs.

Henrietta, aged eight, somewhat backward, was being taught reading, writing, and needlework, and helping her mother in domestic affairs. Her father, however, entertained hopes that she might yet prove capable of helping him in his business, and had not yet made up his mind definitely as to how he should employ her.

"Monsieur—Pour satisfaire, comme j'y suis tenu, à l'ordonnance de Vostre Illustissime Seigneurie, par laquelle il luy a plu m'escire que je luy envoyasse par escrit le nombre de mes fils et filles, et l'aage et l'exercice de chaicun. Il luy plaira doncq premièrement entendre, que Dieu ne m'a point laissé de fils vivant en ce monde, mais seulement cinc filles, lesquelles j'ay autant qu'il a pleu à Dieu m'en faire la grâce et donner de capacité, tant à elles qu'à moy, préalablement instituées à craindre, honorer, et aimer Dieu, nostre Roy, tous nos magistrats et supérieurs, et pareillement à soulager leur mère, et luy servir de chambrière ès affaires domestiques selon leur pouvoir et aage. Et d'autant que la première enfance est trop fragile et débille de corps pour faire choses manuelles au mesnage ou train de marchandise, je leur ay faict alors tellement apprendre et escire, et à bien lire, que depuis l'aage de quatre à cinq ans jusque à l'aage de douze ans, chaicunne des quatre premières, selon leur aage et rang, nous ont aidé à lire les espreuves de l'imprimerie de quelque escriture et langue qui se soit offerte pour imprimer, et aux heures vacantes et selon le loisir qu'elles ont eu, j'ay prins peine aussi

de leur faire apprendre à besongner de l'esguille sur toille, tant pour chemises, collets ou mouchoirs, que pour autres telles choses de lingerie, en observant tousjours peu à peu, à quoy chaicunne s'inclineroit le plus, ou seroit la mieux idoine d'exercer au temps advenu, comme particulièrement je declareray ici l'aage et exercice de chaicunne d'icelles.

"La première, nommée Marguerite, maintenant aagée de 23 ans, s'estant outre l'habilité de bien lire, trouvée dextre à escrire, se fust en fin monstrée l'une des milleures plumes de tous les pais de pardeçà pour son sexe, s'il ne luy fust survenu ung accident entièrement contraire à cela, qui a esté une debilité de veue telle qu'impossible luy eust esté de voir escrire deux ou trois lignes continuelles, parquoy dès l'aage de douze ans, qu'elle m'escrivit de Paris (où pour lors je l'avois menée chez ung mien parent pour la faire mieux apprendre les bons traits de plume d'un certain brave escrivain, qui pour lors monstroït à escrire au Roy qui la luy recommanda) ceste lettre que j'envoye pour monstre a V. I. S., je fus contrainct de la retirer, et depuis n'a esté propre à chose où fust requis bonne vue. Ceste-cy parvenue à l'aage de dix-huict ans, me fut demandée en mariage par ung de mes correcteurs de l'imprimerie, auquel pour ses soeles vertus et scavoir je la donnay, prévoyant qu'il seroit ung jour utile à la Republique Chrestienne, comme je dirois qu'il le monstre en effect, ne fust que mon témoignage pourroit estre suspect, et que ce grand et admirable personnage en toutes rares vertus, scavoir très exquis, et piété souveraine, B. Arias Montanus, pour l'avoir expérimenté en la correction des espreuves de la Bible Royale, en peut mieux et plus sûrement juger que moy. Le dict correcteur, mari de ma susnommée fille Marguerite, a nom François Raphlanghe, à qui ma dicte fille a enfanté deux beaux fils, desquels j'ay nommé le premier nay Christofle, maintenant aagé d'environ 4 ans; l'autre est nommé François, aagé d'environ deux ans; et est la mère enceinte pour enfanter, Dieu aidant, environ la fin du Quaresme prochain.

"La seconde de mes dictes filles, nommée Martine, aagée maintenant de 20 ans, s'estant outre les premiers exercices susdits, dès sa jeunesse [montrée] propre à faire le train de

lingerie, je l'ay entretenue au dict train depuis l'aage de treze ans jusques au mois de May dernier, qu'elle me fût demandée en mariage par ung jeune homme asses expert et bien entendant les langues Grecque, Latine, Espagnole, Italienne, François, Allemande et Flamende, qui dès le temps que V. I. S. estoit par deçà avec Sa Majesté jusques à maintenant m'a tousjours servi en temps de faveurs et en temps contraire, sans m'abandonner pour fortune qui m'advint, ni pour promesses ou attrait qu'autres luy aient sceu faire, mesmes en luy présentant trop plus riches mariages et gages qu'il n'estoit en mon pouvoir de luy donner. Par quoy je la luy donnay au grand contentement de tous mes bons signeurs, parents et amis, qui ont congneu le dict jeune homme en maniant les affaires de nostre boutique. Et ainsi ay je (grâces à mon Dieu Quime donneceste faveur) deux autres moy, mesmes aux deux principaux points de mon estat, le premier pour l'imprimerie à la correction, et le second en la boutique pour nos comptes de marchandises, à quoy pour le présent il me seroit impossible de pouvoir attendre, veu les charges et occupations qui me sont donnés journellement.

"La troisième, nommée Catherine, aagée maintenant de dix-sept ans, s'estant outre les susdictes occupations premières, dès l'enfance trouvée idoine à manier affaires et comptes de marchandises, je l'ay depuis l'aage de 13 ans jusques à ores instruite et occupée aux commissions qui me sont ordinairement données de mes parents et amis demourant en France, pour leurs marchandises, et principalement pour ung mien ami demourant à Paris, qui est nommé Pierre Basson, lingier de Messieurs frères du Roy, et leur pourvoyeur de marchandises. Lequel marchant s'est tellement trouvé du service que par mon ordonnance elle luy a fait par deçà à la sollicitation et achapt des ouvrages de lingerie et toilles fines, que maintenant il luy laisse la charge, et se confie en elle de ses dictes affaires de pardeçà qui se montent chaicun an plus de douze mille ducats.

"La quatriesme, nommée Magdelaine, aagée maintenant de treze ans, tient encores le règle qu'ont tenu les autres jusques à pareil aage, à scavoir d'aider à sa mère aux affaires du mesnage, et principalement a peculière charge de porter toutes les espreuves

des grandes Bibles Royales au logis de monsigneur le docteur B. Arias Montanus, et de lire des originaux Hébraïques, Chaldéens, Syriacques, Grecs et Latins, le contenu des dictes espreuves, tandis que mondict Signeur le Docteur observe diligemment si nos feilles sont telles qu'il convient pour les imprimer. Et les dictes Bibles Royales estant avec la grâce de Dieu achevées, je suis d'intention, d'autant que l'aage ne me semble plus estre [séant] de la laisser fréquenter avec les correcteurs, de l'employer à m'aider à soulager à prendre esgard à la besongne qui s'imprime céans, et à payer les compagnons au Samedi de leurs gages de la semaine, et à observer que chaicun face son devoir parmy la maison. Le tout selon que le temps et la capacité de son esprit le pourra porter et comprendre, pour scavoir un jour, se le plaira ainsi à Dieu, aider à gouverner l'imprimerie.

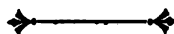
"La cinquième et plus jeune, nommée Henrie, aagée de huict à neuf ans, est encores (pour la tardiveté de son esprit lent, mais autrement doux et modeste) entretenue à lire, escrire et coudre à l'esguille en lingerie, et à servir sa mère es petites affaires de menaige à quoy je la prenay plus propre que quelques autres choses. Non obstant quoy je délibère d'essayer si elle pourra aussi estre propre à lire les espreuves de l'imprimerie, comme auront faict toutes ses seurs devant elle, et ce pendant j'adviseray de me résoudre de la faire exercer à l'estat que je la jugeray plus idoine. Voylà, Monsigneur très honoré, le nombre de mes enfants et gendres."

Two years later, Cayas having asked Plantin to find him some one capable of directing the royal press at the Escorial, he wrote as follows of Raphelenghius and Moereturf: "Quant à mes gendres, le premier n'a oncques prins à cœur que la cognoissance des langues Latine, Grecque, Hebraïque, Chaldée, Syrienne, Arabe et des lettres humaines, et à bien, léalement, soigneusement et fidèlement corriger ce qui lui est enchargé;—le second ne s'est oncques entremis que de vendre, achapter, pacquer et ordonner des affaires de nostre boutique." He goes on to say that he did not think either of them capable of organizing and directing a new printing office, and expresses his doubts as to whether they would even be able to

carry on his own business except in partnership.

Plantin's only son died at the age of twelve, on the 21st March, 1566. His eldest son-in-law, Raphelenghius, became printer and publisher to the University of Leiden, in March, 1586, and professor of Hebrew in 1587. His second, John Moereturf, better known as Moretus, succeeded him as head of the printing establishment at Antwerp, which his lineal descendants carried on until 1875. Magdalene Plantin married first Gilles Beys, and secondly Adrian Perier, who both printed with Plantinian type at Antwerp and at Paris. Henrietta married Peter Moereturf, a dealer in diamonds.

W. H. JAMES WEALE.



## THE BISHOPS' BIBLE.

AN ADDITIONAL NOTE.

BY THE REV. NICHOLAS POCOCK.



HERE is one important addition to be made to the account of the editions of the Bishops' Bible in the last number. It was there stated that there were two quarto editions of the year 1577, and the remark made about the absence of notes is left ambiguous, applying apparently to both the editions. It may be well, therefore, to add that no perfect copy of either is known to exist. Of the larger one there is a copy at St. Paul's, a very imperfect one in the British Museum, and another in Mr. Francis Fry's collection, wanting only the three leaves of Preface. Mr. Fry's copy has the same engraved title as the small edition of 1569, the Queen's figure having been taken out from the centre and the words of a title substituted for it, also the words "Holi Bible" changed for a text from S. John v. "Search ye the Scriptures, for in them ye thynke ye have eternal lyfe, and they are they which testifie of me." In notes, maps, marginal references and tables it resembles the other editions in 4to. It has bound up with it the edition of the Psalms in metre published by Daye in 1574.

The Bible itself, with the Prayer Book preceding it, is printed by Jugge.

The other edition of this date resembles an 8vo in size and shape, but must be called 4to because the seam-wires run across the page. It is remarkable as being the only edition of this Bible which may be spoken of as being destitute of notes. This description is not literally exact, for it has here and there a few scattered notes. The headings of its chapters have been much curtailed, and with it is bound up an edition of the Psalms in metre by Daye, 1578. There is no perfect copy of this known to exist. An imperfect one is in St. Paul's Cathedral Library, and another is in the possession of Dr. Burder of Bristol, in whose family it has existed for at least six generations. The third and best copy is in Mr. Francis Fry's collection, and is perfect with the exception of the title and the last leaf of the singing Psalms. It has only two plates, and has none of the tables. The Bible itself needs no further description; but the edition of the metrical Psalms at the end is believed to be unique in one respect—viz., in mentioning on the title the name of William Whittingham in large Roman letters, as if to draw special attention to the name, which follows those of *Thomas Sternh.* and *John Hopkins*, which are in italics.

It is known that William Whittingham, the celebrated dean of Durham who was never in holy orders, was the author of several of these Psalms. Antony Wood says he translated five. But the initials W. W. are appended to eleven or twelve in the different editions of this book, which do not quite agree together on this point. It seems probable that this edition was superintended by Whittingham himself, as it came out in the year before his death, and that he was desirous that his name should appear as one of the translators; and probably this edition is the genuine and authentic one, which may be trusted as regards the initials added to the Psalms. It may be observed also that the metrical version of the Ten Commandments which had been marked W. W. in 1574 is in this edition without any initial, as if Whittingham had disclaimed it. It assigns to W. W. (omitting the 23rd, both of the versions of which are here ascribed to Sternhold, though elsewhere the first is given to W. W.)

the 37th, 50th, 51st, 119th, 121st, 124th, 127th, 130th, 133rd, and 137th. Of these Psalms the 37th had been in earlier editions assigned to Sternhold, but after this date it is usually marked with the initials W. W. This edition of the metrical Psalms is further remarkable for having a different set of prayers added at the end, one of which is by Foxe the martyrologist, and is the same with that which Strype has printed in his Annals, with the usual amount of errors of copying to be found in this writer's copies of original documents. It appears in his Annals, vol. ii., p. 125, with more than sixty misprints.



## BOOKS ON LOCAL GOVERNMENT.

### PART II.

BY G. LAURENCE GOMME, F.S.A.

**H**AVING dealt with the general historical treatises on Municipal history, we now turn to some special Municipal histories, I shall have to thank my many kind correspondents at a later stage.

#### (c) *Municipal Government*—(continued).

##### I. HISTORY AND RECORDS.

#### (b) *Particular Boroughs.*

##### ABERDEEN—

Scottish Burgh Records Society. Extracts from the Council Register of the Burgh of Aberdeen, 1625-1642. Edinburgh, 1871. 4to; pp. xxiv, 299.

The same, 1643-1747. Edinburgh, 1872. 4to, pp. lix, 392.

##### AXBRIDGE—

Hunt (Rev. William), On the Charters and Municipal Government of Axbridge. *Somerset Arch. and Nat. Hist. Soc.*, xv. 6-20.

##### BATH—

Hunt (W.), The Early Royal Charters of Bath. *Somerset Arch. and Nat. Hist. Soc.*, xxii. (1) 73-86.

Paynter (Vice-Admiral), Ancient Bath Charters. *Somerset Arch. and Nat. Hist. Soc.*, xxii. (2) 1-9.

## BRIDGWATER—

Odgers (J. Edwin), A Short Report on some MS. Accounts of the Commonalty of Bridgwater. *Somerset Arch. and Nat. Hist. Soc.*, xxiii. 38-48.

## BRISTOL—

Nichols (J. F.), Notes on the Regalia of the Corporation of the City of Bristol. *Journ. Arch. Ass.*, vol. xxxi, pp. 310-315.

Gutch (John Mathew), The present Mode of Election of the Mayor, Sheriffs, and Common Council of Bristol, considered, Extracted from Felix Farley's *Bristol Journal*. Bristol, 1825. 8vo, pp. 50.

Planché (J. R.), On the Municipal Seals and Armorial Ensigns of the City of Bristol. *Journ. Arch. Ass.*, xxxi. 180-189.

## BURTON-ON-TRENT—

Ancient Charters relating to the Abbey and Town of Burton-on-Trent. (Original documents.) *Journ. Arch. Ass.*, vii. 421-428.

## CHICHESTER—

Street (Eugène E.), The Mayor and Corporation of St. Pancras, Chichester. *Suss. Arch. Coll.*, xxiv. 135-138.

## CLARE—

Armstead (J. B.), Some Account of the Court Leet of the Borough of Clare, with extracts from the verdicts of the Head Boroughs. *Suffolk Arch. Inst.*, ii. 103-112.

## CLITHEROE—

Harland (John), On some Charters and Grants to the Borough of Clitheroe, (Original documents.) *Journ. Arch. Ass.*, vi. 425-435.

— Ancient Charters and other Muniments of the Borough of Clitheroe, in the county of Lancaster. From the original documents, with translations and notes. Manchester, 1851, 4to, pp. 52.

## DUMBARTON—

Scottish Burgh Records Society. Dumbarton Burgh Records, 1627-1746. Dumbarton, 1870. 4to, pp. 107.

In the same volume are bound Dumbarton Kirk-Sessions Records, pp. 9; Glasgow v. Dumbarton, disputes regarding Clyde privileges, pp. 10; Provosts of the Burgh of Dumbarton, pp. 2; Members of Parliament for Dumbarton county and burgh, 1608 to 1859, pp. 3.

## DUNDEE—

Warden (Alex. I.), Burgh Laws of Dundee, with the History, Statutes, and proceedings of the Guild of Merchants and Fraternities of Craftsmen. London, 1872. 8vo, pp. x, 625.

CONTENTS :—Introduction—Burgh Laws of Dundee—Royal Acts and Statutes—The Guildry Incorporation of Dundee—The Nine Incorporated Trades of Dundee : Introduction, Historical Account, Proceedings of the Nine Trades, The Baker Trade, The Shoemaker Trade, The Glover Trade, The Tailor Trade, The Bonnet-maker Trade, The Flesher Trade, The Hammerman Trade, The Weaver Trade, The Dyer Trade—Pendicles of the Guildry—The Three United Trades : The Mason Trade, The Wright Trade, The Slater Trade—The Mallmen Incorporation—Concluding Remarks—Glossary.

## DYSART—

Euing (William), Notices from the Local Records of Dysart. Glasgow, 1853 (Maitland Club), 4to, pp. 72.

Muir (Rev. W.), Gleanings from the Records of Dysart, from 1545 to 1796. 4to, 1862.\*

## EDINBURGH—

Scottish Burgh Records Society. Charters and other documents relating to the City of Edinburgh, A.D. 1143-1540. Edinburgh, 1871, 4to, pp. xxvii, 281.

— Extracts from the Records of the Burgh of Edinburgh, A.D. 1403-1528. Edinburgh, 1869. 4to, pp. xxxvi, 339.

— The same, A.D. 1528-1557. Edinburgh, 1871. 4to, pp. lvii, 369.

— The same, A.D. 1557-1571. Edinburgh, 1875. 4to, pp. xxvii, 304.

## EGREMONT—

Knowles (Rev. Canon), The Charters of the Borough of Egremont. *Cumberland and Westmoreland Antiquarian and Arch. Soc.* i. 282-287.

## EXETER—

Cotton (W.), and Venerable Archdeacon Henry Woolcombe, Gleanings from the Municipal and Cathedral Records relative to the history of the City of Exeter. Exeter, 1877. 8vo, pp. 208, 38.

Wright (Thomas), The Municipal Archives of Exeter. *Journ. Arch. Ass.*, xviii. 306-317.

\* I have not seen this book ; and I do not find it in the British Museum.



FORDWICH—

Bryan (Benjamin), Some Account of the Ancient Borough of Fordwich, in Kent. *Reliquary*, 1877-8, vol. xviii. 65-70.

GLASGOW—

Maitland Club: Burgh Records of the City of Glasgow, MDLXXIII—MDLXXXI. Glasgow, 1832. 4to, pp. xxi, 160, illustrated.

[The Prefatory Note is signed by John Smith.]

Maitland Club: Index to a private collection of Notices entitled Memorabilia of the City of Glasgow, selected from the Minute Books of the Burgh MDLXXXVII—MDCCL. [Glasgow], 1836. 4to, pp. 20.

[The "Notice" is signed by John Smith.]

Scottish Burgh Records Society. Extracts from the Records of the Burgh of Glasgow, A.D. 1573-1642. Glasgow, 1876. 4to, pp. lvi, 497.

HALIFAX—

Davis (J. W.), The Halifax Corporation. Vol. ii., pp. 205-210, of W. Smith's Old Yorkshire. 8vo, London, 1881.

HASTINGS—

Ross (Thomas). Hastings documents. *Suss. Arch. Coll.* xxiii. 85-118.

HEREFORD—

Black (W. H.) and G. M. Hills, The Hereford Records and the Customs of Hereford. *Journal Arch. Ass.*, xxvii. 453-488.

Johnson (Richard), The Ancient Customs of the City of Hereford, with translations of the earlier City Charters and Grants; also some account of the Trades of the City, and other information relative to its early History. London and Hereford, 1868. 4to, pp. viii, 170.

HULL—

King (Kelburne), The Plate and Insignia of the Hull Corporation. Vol. i., pp. 231-236, of W. Smith's Old Yorkshire. 8vo, London, 1881.

LEEDS\*

Smith (William), Old Yorkshire. 8vo, London, 1881. Vol. i., pp. 236-237,

\* I have a note of J. Wardell's *Municipal History of Leeds*, but have not been able to see the book. It is not in the British Museum.

contains an article on the Leeds Civic Sceptre. Vol. ii., pp. 200-205, On the Records of Leeds.

LLANTRISSANT—

Llantrissant Borough Charters. (Original Documents.) *Arch. Journ.* xxix. 351-359.

LONDON—

Analytical Index to the series of Records known as the Remembrancia, preserved among the Archives of the City of London, A.D. 1579-1664. London, 1878. 8vo, pp. xviii, 623.

Antiquis (De) Legibus Liber: chronica maiorum et vicecomitum Londoniarum et quedam, que contingebant temporibus illis ab anno MCLXXVIII<sup>o</sup> ad annum MCCLXXIV; cum appendice, nunc primum typis mandata, curante Thoma Stapleton. (Camden Society), London, 1846. 4to, pp. cclxii, 276.

Arnold's Chronicle, The Customs of London, otherwise called, containing among divers other matters, the original of the celebrated poem of the "Nut Brown Maid." Reprinted from the first edition, with the additions included in the second. London, 1811. 4to, pp. lii, 300.

The ballad is contained in pp. 193-203. A reprint by Thomas Wright, F.S.A., of *The Nut Brown Maid, from the Earliest edition of Arnold's Chronicle*, was issued in 1836, London, sm. 4to, pp. xvi, 30.

Bohun (W.), Privilegia Londini; or the Rights, Liberties, Privileges, Laws and Customs, of the City of London. The third edition, with large additions. London, 1723. 8vo, pp. xvi, 498, The Table.

The title page bears the following contents: 1. The several charters granted to the said City from King William I. to the present times. 2. The Magistrates and Officers thereof, with their respective creations, elections, rights, duties and authorities. 3. The Laws and Customs of the City as the same relate either to persons or estates of the Citizens—viz., of Freeman's Wills, Feme-Sole Merchants, Orphans, Apprentices, etc. 4. The nature, jurisdiction, practice and proceedings of the several Courts thereof, with tables of fees relating thereto. 5. The several statutes concerning the said City and Citizens alphabetically digested.

[First edition is dated 1702, and contains pp. 472 and Table.]

Brandon (Woodthorpe), The Customary

- Law of the City of London. The distribution of the personal estates of Freemen dying intestate, etc. London, 1845. 8vo, pp. 22.
- Brandon (W.), An Inquiry into the Freedom of the City of London in connection with trade; and into the laws and ordinances within the City respecting wholesale and retail traders and the power of the Corporation over persons carrying on trade within the city, not being free. London, 1850. 8vo, pp. vi, 56.
- A Treatise upon the Customary Law of Foreign Attachment, and the practice of the Mayor's Court of the City of London therein, with forms of procedure. London, 1861. 8vo, pp. xix, 243.
- Observations on County Courts and Local Municipal Courts as courts for the recovery of small debts. London, 1868. 8vo, pp. 31.
- The Lord Mayor's Court of the City of London, and the Customary Law of Foreign Attachment. London, 1876. 8vo, pp. xi, 71.
- Brewer (Thomas), On the Guildhall of the City of London. *Journ. Arch. Ass.*, viii. 83-94.
- Carpenter (William), The Corporation of London, as it is, and as it should be. Comprising some account of the Legislative and Executive bodies, the Incorporated Companies and Municipal Franchises; of the income and expenditure of the Corporation and the management of its property; of the past and present condition of the City Gaols; and of the dispute between the courts of Aldermen and Common Council. With an appendix comprising a list of all the Officers of the Corporation and of the Committees of Common Council, with an alphabetical list of the Members of the Court. London, 1847. 8vo, pp. iii, 112.
- [Chancellor (William)], Some account of the several Wards, Precincts, and Parishes, in the City of London, to which is added lists of the Lord Mayors, Sheriffs and other Officers, from the year 1660 to the present time; of the Court of Aldermen at the time of the Revolution in 1688; and of the Aldermen and Members of Parliament since that period. [London], 1772. 12mo, pp. 131.
- Collier (J. Payne), An Account of a MS. of Thomas Norton relating to the ancient duties of the Lord Mayor and Corporation of London. *Archæologia*, vol. xxxvi., pp. 97-104.
- [Colthrop (Sir Henry)], The Liberties, Usages, and Customs of the City of London, confirmed by especial Acts of Parliament, with the time of their Confirmation; also divers ample and most beneficial Charters granted by King Henry the 6th, King Edward the 4th, King Henry the 7th, not confirmed by Parliament, as the other Charters were. And where to find every particular Grant and Confirmation at large. Published for the good and benefit of this Honourable City. London, 1674. Sm. 4to, pp. 25.
- The same. London, printed by B. Alsop for Nicolas Vavasour, 1642. Sm. 4to, pp. 25.
- Gilbert (William), The City: an Inquiry into the Corporation, its Livery Companies, and the administration of their Charities and Endowments. London, 1877. 8vo, pp. 376.
- Harvey (Abraham), A Handbook to the Guildhall and the various Offices of the Corporation of London. London, 1862. 8vo, pp. 72.
- Hughson (David), Multum in Parvo: The Privileges of Southwark, comprised in the Charters granted to the City of London, by Edward III., Edward IV., Edward VI., and confirmed by Parliament, containing the whole of those Charters and other authorities, to prove that Southwark and its inhabitants are under the sole jurisdiction of the City of London and no other. Southwark [1817]. 12mo, pp. 22.
- An Epitome of the Privileges of London, including Southwark, as granted by Royal Charters, confirmed by Acts of Parliament and established by ancient custom; with remarks on the repeated invasions of the rights, franchises, and jurisdiction of the Metropolis of Great Britain. London, 1816. 12mo, pp. 287, and 7 leaves containing Introduction, Contents and Glossary.
- Hunt (Thomas), A Defence of the Charter and Municipal Rights of the City of London and the Rights of other Municipal Cities and Towns of England. Directed to the Citizens of London. London, Printed by Richard Baldwin, no date. 4to pp. 46.

Mildmay (Sir William), *The Method and Rule of Proceeding upon all Elections, Polls, and Scrutinies at Common Halls and Wardmotes within the City of London.* The second edition. London, 1768. 8vo, pp. xii, 165, appendix 24.

— The same; with additional notes on Wardmote Elections; an historical review of the City Electoral Franchises; and of the Incorporated Mysteries with their Liverymen, Electors of London, by Henry Kent S. Causton. London, 1841. 8vo, pp. cccxxxviii, 309.

Norton (George), *An Exposition of the Privileges of the City of London, in regard to the claims of non-freemen to deal by wholesale within its jurisdiction.* London, 1821. 8vo, pp. 72.

Pulling (Alexander), *The Laws, Customs, Usages and Regulations of the City and Port of London; with notes of all the charters, ordinances, statutes and cases.* Second edition. To which is added a summary of the Commissioners' Report on the Corporation of London and the Municipal Government of the Metropolis, 1854, showing in what particulars the Laws and Customs of the City are proposed to be altered. London, no date, [1854.] 8vo, pp. lxix, 580, appendix 38.

CONTENTS:—Introduction. Chapter i. The Municipal Constitution of the City of London. ii. The Lord Mayor. iii. The Aldermen. iv. The Common Council. v. The Citizens of London. vi. The Companies. vii. The Livery. viii. The Property and Revenues of the Corporation of London, and the mode in which they are managed and disposed of. ix. The Local Rates and Taxes. x. The Ministerial Officers of the Corporation. xi. The Sheriffs. xii. The Police. xiii. The Courts of Law belonging to the City of London. xiv. The Gaols and Houses of Correction. xv. The Maintenance and Relief of the Poor and Sick of London. xvi. The Laws relating to Tithes, Churches, Cemeteries, etc., in London. xvii. Laws relating to Buildings in London. xviii. Regulations of the Streets, Sewers, Lamps, and Aqueducts. xix. The River Thames and Port of London. xx. Pilots, Watermen and Lightermen. xxi. The Quays, Wharfs and Docks, and Regulations of the Custom House. xxii. The Civic Regulations as to Trade in London. xxiii. The Public Markets in London. xxiv. The Royal Exchange and Regulations as to Brokers, etc. xxv. The Bankers' Regulations and the Money Market. xxvi. The Stock and Share Market. xxvii. The Shipping and Insurance Regulations in

London. xxviii. Commercial Sales. xxix. The Corn Exchange. xxx. The Coal Trade. xxxi. The Retail Trade in London, and the Customs as to Apprentices and Femes covert. xxxii. The Laws relating to Victuallers and Tavern Keepers in London. xxxiii. Porters, Carriers and Coachmen in London.

Riley (Henry Thomas), *Mediaeval Chronicles of the City of London. Chronicles of the Mayors and Sheriffs of London, and the Events which happened in their Days, from the year A.D. 1188 to A.D. 1274.* Translated from the original Latin of the "*Liber de Antiquis Legibus*" (published by the Camden Society), in the possession of the Corporation of the City of London; attributed to Arnold Fitz-Thedmar, Alderman of London in the reign of Henry III.—Chronicles of London, and of the Marvels therein, between the years 44 Henry III., A.D. 1260, and 17 Edward III., A.D. 1343. Translated from the original Anglo-Norman of the "*Croniques de London*," preserved in the Cottonian Collection (Cleopatra A. iv.) in the British Museum. Translated, with copious Notes and Appendices. London, 1863. 4to, pp. xii, and 319.

— *Munimenta Gildhallæ Londoniensis; Liber Albus, Liber Custumarum et Liber Horn.* London, 1859-1862. 3 vols. 8vo.

Vol. i. containing *Liber Albus*, A.D. 1419, pp. cxxxi, 741. Vol. ii. 2 parts, containing *Liber Custumarum* with extracts from the Cottonian MS. Claudius, D.H. pp. cxlvii, 432; 433-897. Vol. iii. containing translation of the Anglo-Norman passages in *Liber Albus*, Glossaries, Appendices and Index, pp. xiii, 529.

— *Liber Albus: the White Book of the City of London*, compiled A.D. 1419 by John Carpenter, common clerk, and Richard Whittington Mayor, translated from the original Latin and Anglo-Norman. London, 1861. 4to, pp. x, 660.

Royal (The) *Charter of Confirmation* granted by the King Charles II. to the City of London, wherein are recited verbatim all the Charters to the said city granted by his Majesties Royal Predecessors, Kings and Queens of England. Taken out of the Records and exactly translated into English by S. G., Gent. Together with an Index or Alphabetical Table and a Table explaining all the obsolete and difficult

words in the said charter. London, [1663]. 12mo, pp. 11 leaves and 247.

Schultes (Henry), *An Inquiry into the Elective Franchise of the Citizens of London and the General Rights of the Livery*. London, 1822. 8vo, pp. 56 and Index.

[An important pamphlet on early municipal customs.]

## REVIEWS.

*Liste Provisoire de Bibliographies Géographiques Spéciales*, par JAMES JACKSON, archiviste-bibliothécaire de la Société de Géographie. (Paris : Société de Géographie, 184, Boulevard Saint Germain, 1881.)

This work, for which we are indebted to the accomplished librarian of the French Geographical Society, fills a distinct gap in bibliographical and geographical literature. It is an attempt to collect into a single list of moderate size the names of all bibliographies (whether published separately or in connection with narratives of exploration and adventure) in any way connected with geographical subjects, and is brought up to the most recent date. There is, however, a limitation, mentioned in the Preface, which takes away from its completeness, for we learn that the compiler has expressly excluded all bibliographies relating to the better known countries of Europe, on the plea that the number is overwhelming, and that they are already tolerably well known and easily to be consulted. Hence the French, English, and German speaking lands in Europe find no place, Holland being admitted because of the difficulty of drawing any clear line between bibliographies relating to that country and those concerned with its colonies. On the other hand, America is treated in great detail, and the author seems to have received so large an amount of assistance from American librarians, that he is enabled to refer to various bibliographies still in manuscript in the hands of various collectors—an exceedingly valuable feature of his book. Each bibliography is accompanied by all necessary details as to its exact title, name of author, publisher, place of publication, number of pages, date, *format*, etc., and M. Jackson's energy has not made him shrink from the enormous labour of consulting and cataloguing innumerable lists found in periodicals or privately printed works. A specialist might perhaps detect gaps here and there, but we may be allowed to say that though we lay claim to having special knowledge of one or two branches of the subject, we have remarked but few omissions, and those of purely local and limited interest. We may add that of the 1177 numbers catalogued, 353 are concerned with Europe (including the Alps), 177 with Asia, 71 with Africa, 324 with America, 30 with Oceania, the remainder being devoted to the Polar Regions,

hydrography, gipsies, travellers and their works, and miscellaneous subjects. Excellent indexes of names, of authors and subjects, and a table of the periodicals consulted, greatly facilitate the use of this book, by the publication of which M. Jackson and his Society have conferred a great boon on all bibliographers and geographers. As the first sketch of a very extensive and complicated subject, it is wonderfully accurate and complete, and when finally revised will rank as the standard work in this most important department of knowledge.

*A Noble Boke off Cookry ffor a Prynce Housholde or eny other Estately Houssolde*. Reprinted verbatim from a rare MS. in the Holkham Collection, edited by MRS. ALEXANDER NAPIER. (London : Elliot Stock, 1882.) 4to, pp. xiii, 136.

Our forefathers may or may not have thought more of eating and drinking than we do, but at all events they were not ashamed of their liking for good living. The cooks of former times were officers of consequence, and they took some pains to record the result of some of their inspirations. Few old volumes are of more interest than ancient cookery books, but we are too apt to read them with a feeling of superior taste. We must remember that though doubtless we are more refined, we have unquestionably weaker digestions. Our ancestors lived more in the open air and required stronger viands than suit our stomachs, but they were certainly stronger and more powerful men, so that the advantage is not entirely on our side. Pynson printed a *Boke of Cokery* in 1500, and several books of the same character were published in the sixteenth century. In 1780 Dr. Pegge published from a MS. of the fourteenth century a very curious book entitled *The Forme of Cury*, which he illustrated with valuable notes and a glossary. In 1791 the Rev. Richard Warner issued his *Antiquitates Culinarie*, a collection of English tracts on the subject; and in 1862 the Rev. Dr. Morris copied and edited for the Philological Society a Sloane MS. entitled *Liber Curre Cocorum*. The present volume is a valuable addition to this collection of old cookery books, and it certainly outdoes all the others in beauty of appearance. The binding is a handsome reproduction of a bit of old blind tooling. Mrs. Napier dates her MS. in the latter half of the fifteenth century. It begins with a description of "the ffeeste of kynge henry the iiij<sup>th</sup> to the herawldes and ffranche men when they justed in Smythfelde." There is a glossary of obsolete words used in the *Noble Boke*, but we suspect that her readers would have been glad if Mrs. Napier had included a few more of the words that are likely to puzzle them in this glossary.

*Trübner's Catalogue of Dictionaries and Grammars of the Principal Languages and Dialects of the World*. Second edition. (London : Trübner & Co., 1882.) 8vo, pp. viii, 170.

The first edition of this useful bibliography was published in 1872, and contained about 1100 titles. The present volume contains nearly 3000 titles, and the object aimed at has been to provide students and book-sellers with references to those approved grammars and dictionaries which can be obtained without difficulty,

and the plan has been carried out with considerable success. The books are arranged under their languages, which are in alphabetical order. The number of languages is large, and the list of them appears to be very complete. This book does great credit to Mr. Trübner and to Mr. Hiersemann the compiler, and we wish there were more such thoroughly practical bibliographies of other branches of human knowledge.



## NOTES AND NEWS.

J. PETZOLDT, the famous Dresden bibliographer, has just brought out a catalogue of the Dante Library, founded by "Philalethes," the late King John of Saxony.

THE *Tägliche Rundschau* of Berlin reports that the Museum of that city has recently acquired a very ancient manuscript on parchment, containing portions of the tragedy *Hippolytus*, of Euripides. The letters are said to be interesting through their characteristic form, and the manuscript is considered of special value to the Berlin Museum, as forming an addition of interest to the collection of ancient manuscripts which this institution contains. This department of the Museum is said to be rich in antiquarian treasures; amongst which are several papyri from the *Book of the Dead of the Ancient Egyptians*.

THE Hôtel Drouot, the building where all the principal sales in Paris take place, has found an historian in Paul Endel, who in a gossipy way discourses on the varied collections of books, pictures, etc., that have been dispersed during the past year: among the former those of Mons. E. Fournier and M. Firmin-Didot, and among the pictures the famous Wilson sale.

A NEW publishing society, called the Wyclif Society, has just been formed for the purpose of printing the whole of the unpublished works of the great reformer. Most of the Latin works are in the library of the University of Vienna. It is proposed to give a full English abstract with each Latin work; and, if funds allow, an English translation of the most important treatises will be prepared. The subscription is one guinea, and we hope the projectors will succeed in obtaining a good list of members. Names and subscriptions should be sent to Mr. F. J. Furnivall, 3, St. George's Square, Primrose Hill, or to Mr. F. D. Mathew, or to Prof. Montagu Burrows, or to the Hon. Sec., Mr. J. W. Standernick, General Post Office.

AN interesting addition has been made to the historical relics in the Hohenzollern Museum at Berlin, in the shape of a collection of autograph letters of Brandenburg and Prussian rulers. The earliest specimen dates back to the year 1554. Two letters of King Frederick I. are included in the collection.

THE useful *Handbook of Popular, Poetical, and Dramatic Literature of Great Britain*, was published by Mr. W. C. Hazlitt, in 1867; and in 1876 appeared

a volume of 500 double-columned pages entitled *Collections and Notes*, which contained titles of books taken from actual inspection. This was to some extent a supplement to the *Handbook*; but the limits were enlarged, and the whole of early English literature was included in the plan. Mr. Hazlitt has now a large number of additional titles, and he proposes to publish them as a *Second Series of Bibliographical Collections and Notes, 1474-1700*. The publisher is Mr. Quaritch. The two volumes already published contain about 21,000 titles, all taken direct from the books themselves, and this must have been a work of great labour.

MR. GEORGE E. SEARS, of New York, referring to Mr. Caldecott's letter on the Aldine press (*ante*, p. 64), writes that he possesses the very rare edition of Cicero, which has the following imprint:—" | *Venetis in aedibus Al | di, et Andrea Soc | ri mense Martio | MDXIII |*." The book is a small quarto, bound in oak boards. This copy has numerous marginal notes very neatly written, and two pen-and-ink sketches on folio 136.

WE learn from the *Polybiblion* that M. René Kerviler has commenced an *Essai d'une Bibliographie des Publications Périodiques de la Bretagne* in the *Bibliophile Breton*. The periodicals are arranged according to the mode of their publication as yearly, monthly, weekly, or daily. Information is given respecting the publisher, size, price, date of commencement, length of existence, transformations, and indication of contents of each of the periodicals. It will thus be seen that the work suggested for England has been commenced in France.

MR. MULLINS has issued a very interesting "Preliminary List of Bibliography in the new Reference Library, Birmingham." It contains short titles of Books about Books, Binding, Libraries, Printing, Periodicals, etc.; Sale Catalogues, Booksellers' Catalogues, Library Catalogues, and Pamphlets books, libraries, printing, etc.

THE Royal Archives Office at Berlin has recently issued a reprint of special interest, the publication of which had been projected for many years by various learned bodies, but had been delayed with the view of making the work a national one, in which the varied resources at the command of the Archives Office would be employed. The volume in question is "The Journey to Rome of the Emperor Henry VII.," from the cycle of pictures in the *Codex of Baldwin of Treves*. The *Kölnische Zeitung* remarks that though the principal interest centres in the pictorial features of the work, yet Dr. Irmer's descriptive text, while dealing in the first place with the subjects reproduced, shows manifold evidence of careful study of what has been written of late years on the subject in question. The Codices of Balduinus Trevirensis were compiled by order of Baldwin, Archbishop of Treves, brother of the Emperor Henry VII. He collected in three volumes the records of his see, for the purpose (as is stated in the preface to each separate volume) of enabling his successors to vindicate their ecclesiastical rights. Two of the volumes contain initials of much artistic beauty. The third has thirty-seven leaves of parchment, with seventy-three pictures connected

with the election of Baldwin to the see of Treves and that of his brother to the throne of Germany, as well as numerous incidents from the latter personage's journey to Rome. Dr. Irmer remarks, with apparent foundation, that these pictures were sketches for paintings which were to ornament the walls of the archiepiscopal palace at Treves. It is remarked that the stately folio form of the volume, the colouring of the pictures (reproduced by chromo-lithography) and the general care which has been taken in the publication, render the work in every respect a model of artistic skill. The miniature painting of the fourteenth century is well illustrated in some of the initial letters, in which the characteristics of the originals are successfully reproduced.

MR. ALEXANDER RAMSAY has completed the first part of the first volume of his *Scientific Roll*, with a full subject index, which has been made with great care. The second part will be devoted to "Aqueous Vapour." Mr. Ramsay is doing good work, and we wish he received more encouragement to proceed faster with his publication.

THE March number of the *Annales du Bibliophile Belge* contains an article on Almanacs and Calendars, printed at Tournay.

AN article on Meteorological Bibliography appears in the February number of *Symons's Monthly Meteorological Magazine*, from the pen of the editor. Mr. G. J. Symons, F.R.S., has a considerable amount of material for such a bibliography, and Prof. Cleveland Abbe, of Washington, has extracted from the Royal Society's *Catalogue of Scientific Papers* all the titles bearing upon meteorology. It is proposed to amalgamate these collections, and the Government Meteorological Office of the United States has liberally undertaken to defray the entire cost of editing and printing the Catalogue in America. Mr. Symons invites authors, directors of Meteorological Institutes, and all others who may be willing to help, to send him—(1) Complete lists of Meteorological works published by them; (2) Copies of the papers or books.

MR. WILLIAM SMITH proposes to publish in October next a third volume of *Old Yorkshire*. It will contain articles on Yorkshire Abbeys, Antiquities, Artists, Authors, Battles, Eccentric Characters, Generals, Heroes, MSS., Moors, Poets, Religious Houses, Wills, Worthies, and an original article on "East Keswick."

THE *Manchester City News* gives an interesting notice of how a Wynken de Worde came into the hands of a bookseller of that city for an absurdly small sum. Mr. Johnson, a bookseller in Corporation Street, had a imperfect copy of *Fabian's Chronicles* for sale, which was offered to Mr. James Crossley for fifteen shillings. Subsequently Mr. Robert Holt bought it from Mr. Johnson at an advanced price. On examining the volume Mr. Holt found bound up with the *Fabian Chronicle of England*, 1492, printed by Wynken de Worde. Respecting the introduction of his name in connection with this volume Mr. Crossley sent the following letter to the *City News*, which was published in the number for March 11:—

"Stocks House, Cheetham, March 8th.

"SIR,—As my name is mentioned in connection with the Wynken de Worde purchase noticed in your last Saturday's paper, allow me to state more correctly what really did occur so far as regards myself. On my entering his shop, Mr. Johnson directed my attention to what he said was an imperfect copy of *Fabian's Chronicles*, and for which he asked £1. I referred to the volume, which I could not stop to collate, and it appeared to be imperfect at the beginning and end, and in several other places. I made no difficulty about the price, but left the book as not available for completing either of the two imperfect Fabians which I have. I ought of course to have known instinctively that there was a portion of a book printed by Wynken de Worde included in the volume, but these instincts are, I suppose, more quick and active in young collectors than in old ones, and so it happened that a very worthy and liberal bookseller, Mr. Robert Holt, obtained the prize. JAMES CROSSLEY."

MR. KERSHAW, the librarian of Lambeth Palace library, is engaged on *Studies in Lambeth Library, a Manual of its History, Contents, and Literary Annals*. The work will give an account of the building and its ancient surroundings, and describe its principal treasures in the various departments, and will be illustrated with woodcuts. The book will be published by Mr. Elliot Stock.

MR. W. P. BENNETT, bookseller, of Birmingham, possesses the original manuscript of Dickens' *Christmas Carol*, which he marks in his catalogue 250 guineas. It is stated that this is the only one of Dickens' MSS. (with the exception of that of *Our Mutual Friend*, which is in America), that is not lodged in the Forster Library, at the South Kensington Museum. We believe that this statement is not strictly correct, as there are other MSS. about.

THE lately published report of the Lightning Rod Conference contains (as one of its appendixes) a Catalogue of works upon Lightning Conductors, with a few upon Lightning and the Effects of Lightning Strokes, by Mr. G. J. Symons, F.R.S. The Catalogue is arranged in an alphabet of authors, with the anonymous books at the beginning, and extends to thirty-one octavo pages.

IN the March number of the *Palatine Note Book* there is an account and reprint with notes of Dr. John Ferriar's Poetical Epistle to Richard Heber, entitled "The Bibliomania," 1809, which preceded in date the publication of the better known work of Dr. Dibdin. Ferriar's poem was reprinted in an enlarged form in 1812 in his *Illustrations of Sterne*. Mr. Axon noticed this publication in his paper on "The Poetry of the Bibliomania," read before the Library Association on 2nd July, 1880.

THE special attention of readers should be given to the sale by Messrs. Sotheby and Co. of a very choice library on March 1st and two following days, which is recorded under the heading of Book-sales (p. 159). The books were mostly first or early editions of modern authors in fine condition, and were bound by Bedford, Rivière, and other celebrated binders.

The prices realised were very high, and the total amount of the three days' sale was £3366 12s. 6d., or at the rate of nearly £5 a lot. The chief features of the sale were the large number of Dickens' Works, of books illustrated by Turner, Cruikshank, etc. There were also early editions of Shelley, Tennyson, and other poets.



## CORRESPONDENCE.

## MATHEMATICAL BIBLIOGRAPHY (I. 88).

IN reply to "Philomath's" query, the London Mathematical Society (22, Albemarle Street), possess a good library, which is especially strong in modern periodical literature relating to the subject. Perhaps I may here call attention to a valuable bibliography of English mathematical periodicals contributed by Mr. T. T. Wilkinson, of Burnley, to the *Mechanics' Magazine*, during the years 1848-53. The first article appeared in vol. xlviii. (p. 56), the series being continued at intervals until vol. lix. (p. 528). Many of the periodicals described are purely local, and very little known.

R. B. P.

## LOST BOOKS (I. 92).

PERMIT me to correct a printer's error in my letter on this subject. The quotation from the *Journal of the Arch. Ass.*, xxiii. 136, should read Freculphus, Bishop of Liseux, not Ingulphus. The quotation is given on the authority of the late Mr. J. R. Planché.

G. L. GOMME.

## LUTHER ON THE GALATIANS (I. 126).

SIR,—The following is an exact copy of the title-page asked for by the Rev. Dr. Scadding.

*A Commmentarie of M. Doctor Martin Luther upon the Epistle of S. Paul to the Galatians, first collected and gathered together out of his preaching, and now out of Latine faith fully translated into English for the unlearned. Wherein is set forth most excellently the glorious riches of God's grace and power of the gospel, with the difference between the law and the gospel, and strength of faith declared: to the joyfull comfort and confirmation of all true Christian beleivers, especially such as inwardly being afflicted and grieved in conscience, doe hunger and thirst for iustification in Christ Jesu. For whose cause most chiefly this booke is translated and printed, and dedicated to the same. Whilst ye have light, walke in the light.* JOHN i. 2. [Design of an anchor, surrounded by the motto "Anchora spei."] Imprinted at London by Thomas Vautroullier dwelling within the Blacke frears by Ludgate. Cvm Privilegio. | 1575.

Wimbleton.

GEORGE L. APPERSON.

## HEBREW BIBLE (I. 126).

WITH reference to Mr. Reade's communication in your last number on the Wittenberg Bible, 1587, and Hartmann's piracy in 1595, I may be allowed to state

that the two volumes in the possession of Mr. Reade are rare but by no means unique. The Bodleian Library as well as the British Museum possess them. In the Catalogue of the Hebrew Books in the Library of the British Museum, 1867, p. 98, Mr. Reade could have found the following two entries: "[The five] Books of Moses [the title is in Hebrew], four parts, [Crato, Wittenberg] 1587, etc.," followed by "four parts [Frankfort on the Oder, 1595], etc. This is the edition of Wittenberg, 1587, with a new title page." Heinschneider's Catalogue of the Hebrew printed books in the Bodleian Library has the same entries in Latin. Surely any one would expect that before writing on rare Hebrew books, the writer should consult the catalogues of the two great national libraries, which are the richest in the world as to Hebrew books and manuscripts.

A. NEUBAUER,

Sub-Librarian of the Bodleian Library.

## THE JESUITS.

THE following rare and curious book relating to the Jesuits having just come into our hands, and being unable to find any description of it in any available books of reference, we think perhaps a notice of it may not be uninteresting to the readers of the BIBLIOGRAPHER. By the courtesy of Mr. Bullen, F.S.A., Keeper of the Printed Books in the British Museum, we are informed that there is a copy in the Museum.

Southampton.

GILBERT &amp; CO.

*Pyrotechnica Loyolana, Ignatius Fire-Works, | or the Fiery Jesuits Temper and Behaviour. | Being an Historical Compendium of the Rise, Increase, Doctrines, and Deeds of the Jesuits. | Exposed to Publick View for the sake of | London. | By a CATHOLICK-CHRISTIAN. | Rev. ix. 17. | "Out of their mouths issued | Fire, and Smoak, and Brimstone." | &c., &c. | London: Printed for G. E. C. T., 1667. | Small 4to. Title, 1 leaf; Poetical Reflections upon the Frontispiece, 1 leaf; To the Reader, 1 leaf; B to T in fours. The frontispiece is folded, and represents London on fire, with the Pope blowing the bellows, Guy Faux under the Parliament Houses, and many other hieroglyphics. The work is written in the strongest language of implacable hatred, and is a bitter attack upon the Jesuits in all their relations to society—political, social, and moral. Not a page but shows the deepest hatred and detestation of their doctrines, their works, their mode of life, and their creed. Every paragraph teems with revelations of their immorality, cupidity, and untruthfulness. All these charges are sustained by references in the margin to their own writings, etc. The following paragraphs, taken at random from different chapters, will give some idea of the severity of language, and the boldness of attack.*

Of their view of the seventh commandment the author writes:—"7 Commandment they do also very accomodately to their own practise, as in the other state cases, to the overthrow of chastity, many of them not fit to be named . . . provided a man direct his intention aright, as to pass for a Gallant, he may be as debauched as he will. . . ."

"It is apparent to any unbiassed Reader the Jesuits are really guilty of those rapacious Enchantments,

*Antidotes and Coynings, Incontinency and impurities* in their visits. . . ."

"As to instance in one poor man, who lay on the ground with his face up; they filled his mouth with *Gunpowder*, put FIRE to it, so dilacerated his jaws, and pleas'd their devilish minds with this horrid *Spectacle*."

"They assume the Title of Apostles, but by their *practise* have in many respects prov'd themselves *false ones*; they pretend to *poverty*, yet are pompous in their *Edifices, Gardens, Teaching, Reading, Professing, Singing, acting of Comedies*, and other *Recreations*, etc. They make a *shew* of humility, while puffed up in their *vain* minds with an *aery* knowledge, etc."

Who was this "Catholick-Christian"? Does any one know?

#### ROSYCRUCIANS.

THE following account of the Rosycrucians is extracted from the *Conjuror's Magazine*, Vol. i., p. 85, printed for W. Locke in 1791.

"The Rosycrucians, or brothers of the Rosycross, is a name assumed by a sect or cabal of hermetic philosophers, who arose, as it has been said or at least became first taken notice of in Germany, in the beginning of the fourteenth century. They bound themselves together by a solemn secret, which they swore inviolably to preserve; and obliged themselves, at their admission into the order, to a strict observance of certain established rules. They pretended to know all sciences, and affected to be masters of abundance of important secrets; and among others, that of the Philosopher's Stone; all which they affirmed to have received by tradition from the ancient Egyptians, Chaldeans, the Magi, and Gymnosophists. Their chief was a German gentleman, called Christian Rosencruz, educated in a monastery where he learnt the languages. About the close of the fourteenth century, he went to the Holy Land, where, falling sick at Damascus, he consulted the Arabs and other Eastern philosophers, by whom he was supposed to be initiated into this wonderful art. At his return into Germany he formed a society, to whom he communicated the secrets he had brought with him out of the East, and finally died in 1484. The whole of this account is generally rejected as fabulous. But the denomination evidently appears to be derived from the science of chemistry. It is not compounded, says Mosheim, as many imagine, of the two words *rosa* and *cruz*, which signify Rose and Cross, but of the latter of these words and the Latin word *ros*, which signifies Dew. Of all natural bodies dew was deemed the most powerful dissolvent of gold; and the cross in the chemical language is equivalent to light, because the figure of a cross exhibits, at the same time, the three letters of which the word *lux*, or light, is compounded. Now, *lux* is called, by their sect, the seed or menstruum of the red dragon, or in other words, that gross and corporal light which, when properly digested and modified, produces gold. Hence it follows, if this etymology be admitted, that a Rosycrucian philosopher is one who, by the intervention and assistance of the dew, seeks for light, or, in other words, the substance called the Philosopher's Stone. They have been distinguished by several

names, accommodated to the several branches of their doctrine. Because they pretend to portray the period of human life by means of certain nostrums, and even to restore youth, they were called Immortales. As they pretended to know all things, they have been called Illuminati. The society forming this branch of the sect is now held at Avignon; and the two brothers who a few weeks ago desired the French king to put himself at the head of his army, at the command, as they said, of certain spirits, and have been very properly taken into custody for their temerity, were a brace of its members. The Rosycrucians, because they have made no appearance for several years, but kept together, *incognito*, have been called The Invisible Brothers. Their society is frequently signed by the letters F.R.C., which some interpret, *fratres rois coeli*; it being pretended that the matter of the Philosopher's Stone is dew concocted, exalted, etc."

*Gateside, Whitcham, Cumberland.*

S. SALT.

#### ERRORS IN BOOKSELLERS' CATALOGUES.

THOSE who are in the habit of reading second-hand booksellers' catalogues must have observed some very singular blunders. One of the finest I remember occurred in Mr. Rowsell's catalogue, No. CXCv., issued in 1880. At p. 35 I find the following:—"Manuscript, neatly written, entitled *Anglia Triumphans, or the Descent and Titles of Honour of the King's most excellent Majesty, Charles II., Princes of Wales, and of the Nobility of England*, etc. Written by Laus Deo in 1664." The compiler of the catalogue must have had Praise-God Barebones in his mind.

I am on the look-out for this, and I feel pretty certain that it will turn up some day:—

"SHELLEY—Prometheus, *unbound*. Price, etc.

— Another copy, *olive morocco*. Price, etc."

A very amusing collection of such slips might be compiled; but I do not wish to be hard upon those useful members of society, the second-hand booksellers, to some of whom I am under great obligations for their thoughtful consideration for my wants. R.



#### BOOK SALES.

MESSRS. SOTHEBY, WILKINSON, & HODGE.—*Jan.* 18th and 5 following days—Libraries of Prince Batthyany and of others. Lot 40, *Mémoires pour servir à l'Histoire de France*, 3 series in 32 vols., 1836-9, £5. 123, *Waverley Novels*, Abbotsford edition, 12 vols., 1842-47, £12 12s. 216, *Galleria Pitti*, 4 vols., 1837-42, £10 15s. 221, *Zanotto Pinacoteca*, 2 vols., 1833-4, £4 2s. 239, *Gavard. Galeries de Versailles*, 12 vols. (tome 13 wanting), £14. 374, *Joce's Fairford Windows*, 1872, £4 10s. 420, *Swift's Works*, by Scott, with MS. notes by Croker, 19 vols., 1814, £5 17s. 6d. Jesse's *George Selwyn*, with MS. notes by Croker, 4 vols., 1843, £4 10s. 748, *Brugsch, Hieroglyphisch Demotisches Wörterbuch*, 4 vols., 1867-8, £10 14s. 960, 961 (sold together), *Æsop's Fables*, 2 vols., *Gay's Fables*, 2 vols., Stockdale,



1793, £7 5s. 1027, Duke of Newcastle's Horseman-ship, large paper, 2 vols., 1743, £10. 1081, Kemble's Codex Diplomaticus, 6 vols., 1839-48, £4. 1164, Chaucer's Workes, by Speght, 1602, £3. 1168, Shakespeare's Comedies, Histories, and Tragedies, 2nd ed. (portrait and title wanting, some leaves torn), 1632, £4 10s. 1576, Year Books from Edward III. to Henry VIII., 10 vols., £3. 1646, Liturgies, Pickering's Reprints, 7 vols., 1844, £9 15s. 1667, The Gem, 4 nos., 1850, £3 7s. 6d. 1670, Ruskin's King of the Golden River, 1st ed., 1851, £2 5s. 1681, Goldsmith's Vicar of Wakefield, 1st ed., 2 vols. in 1, Salisbury, 1766. 1687, Defoe's Robinson Crusoe, 1st ed., 2 vols., 1719, £8 5s.; 1688, Keat's Lamia, 1st ed., 1820, £3. 1693, Wordsworth's Lyrical Ballads, 1st ed., 1798, £2. 1714, Swift's Tale of a Tub, 1st ed., 1704, £2 12s. 1715, Swift's Gulliver, 1st ed., 1726, £2 18s. 1727, Sterne's Sentimental Journey, 1st ed., 2 vols. in 1, 1768, £1. 2030, Dibdin's Bibliotheca Spenceriana, 4 vols., special copy, 1814-15, £19. 2077, 2078, Æsop's Fables, 2 vols., 1793, Gay's Fables, mor., by Lewis, 2 vols., 1793, Stockdale's editions, £13. 2218, Egan's Life in London, both series, 2 vols., 1830, £6 5s. 2219, La Fontaine, Contes, 2 vols., 1762, £27. 2260, Bibliotheca Grenvilliana, 4 vols., 1842-72, £5 15s. 2339, Morant's Essex, 1768 (plate wanting, binding broken), £6 6s. Total of six days' sale, £1,636 6s.

*Feb. 6th, 7th, 8th*—Libraries of the Chevalier de Chatelein and others. (Remarkable for containing several books relating to the American War.) Lot 668, Shakespeare's Comedies, Histories, and Tragedies, 4th ed., 1685 (imperfections supplied in MS.), £7 5s. 687, Bible, *Ments, Fust and Schoeffer*, 1462, vol. 1 only, imperfect, £30 10s. 816, Evelyn and Pepys, Memoirs, 10 vols., 1827-8, £6 12s. 6d. 872, Sir Henry Clinton's Narrative relative to his Command in North America, sixth edition, 1783, Cornwallis's Answer, 1783, and Clinton's Observations, in 1 vol., £10 5s. 873, A similar vol., £10 10s. 874, Similar volume, but with 7th edition of narrative, £13 2s. 6d. 875, A similar vol., £14 3s. 6d. These four lots were uncut, and were illustrated with MS. notes by a member of the family. 928, Almon's Remembrancer, 1764-84, 17 vols., £26. 944, Smith's Province of New York, 1757, £44. 995, Sandford's Genealogical History, 1707, £5 10s. 1016, Shakespeare's Dramatic Works, 9 vols., folio, Boydell, 1802 (purple mor.), £11 5s. 1017, Ovid's Metamorphoses, by Banier, plates by Picart, 2 vols., Amst. 1732, £5 10s. 1022, Johnson's Lives of Highwaymen, 1736 (large clean copy), £13. 1030, Teller, Historia de Ethiopia, 1658, £7 10s. 1047, American War, Private Intelligence, 1781, £23. 1067, Pennsylvania Gazette, 1770-81, 10 vols., £50. 1068, Pennsylvania Journal, 1770-81, 7 vols., £49. 1069, Pennsylvania Packet, 1772-81, 7 vols., £29. 1070, Pennsylvania Chronicle, various numbers in 2 vols., 1770-71, £4. These four lots were bought by Mr. J. Sabin. The total receipts for the three days' sale, £883 13s. 6d.

*Mar. 1st, 2nd, 3rd*—Choice Library of a Gentleman. (This was a most remarkable sale, the books being in elegant bindings, by Bedford, Rivière, etc.)—Lot 4, Allot's England's Parnassus, £15 5s. 7, Apuleius,

L'Amour de Cupido et de Psyché, 1586, £5 10s. 9, Bacon's Essayes, 1st ed., 1597, £9 15s. 19, In-goldsby Legends, 3 series, 1st ed., 1840-47, £17 5s. 32, Bewick's British Land Birds, vol. 1, 1800, £6 15s. 48, Brydges' Restituta, 4 vols., 1814-16, £4 10s. 51, Brydges' Res Literariæ, Polyanthea, Cimelia, Gnomica, 1821-24, 7 vols. in 5, £5 5s. 59, Burns' Poems, 1st ed., 1786, £73. 60, Burns' Poems, 2nd ed., £20 10s. 61, Byron's Poems, 1st ed., £16 10s. 73, Cocker's Decimal Arithmetick, 1st ed., 1685 (not mentioned by Lowndes), £28s. 74, Hartley Coleridge's Poems, 1833 (autographs), £8. 75, The same (auto-graph), £5 15s. 94, Cruikshank the Humourist, 4 vols., 1819-22, £16 5s. 98, Cruikshank, London Char-acters, 1827, £5 10s. 100, Cruikshank, Punch and Judy, 1st ed., 1828, £5 17s. 6d. 103, Cruikshank, Comic Almanac from 1835 to 1853, £15. 119, De Foe's Robinson Crusoe, 1st ed., 3 vols., 1719-20, £39 10s. 120, Robinson Crusoe, plates by Stothard, 2 vols., 1790, £5. 121, Robinson Crusoe, plates by Cruikshank, large paper, 2 vols., 1831, £6 17s. 6d. 126, Aristophanes, Acharnians, etc., by Frere, 4 vols. in 1, 1839, £5 15s. 128, Bacon's Proficiency and Advancement of Learning, large paper, 1st ed., 1605, £9 15s. 132, Bijou for 1828-29-30, unlettered proofs, 3 vols., £5 2s. 6d. 143, Cervantes' Travels of Persiles, 1619, £9. 144, Collier's Catalogue of Early English Literature, 1837, £5 5s. 148, Cruikshank, Illustrations of Mornings and More Mornings in Bow Street, unlettered India proofs, £8 10s. 149, Cruikshank, Illustration of Children's Books, £15. 151, Cruik-shank, Greenwich Hospital, £9 5s. 152, Cumberland on Outline, 24 engravings by Blade, 1796, £5. 158, Duplessis, Histoire de la Gravure, 1880, only 50 copies printed. 160, Fenn's Paston Letters, 1st ed. and 2nd ed. of vols. 1 and 2, 7 vols., 1787-1823, £9 5s. 167, Huth's Fugitive Tracts, 1493-1600, 2nd series, 1600-1700, 2 vols., 1875, £9 12s. 168, Illustrations to Pope, Goldsmith, and Gray's Poems, unlettered proofs, 2 vols., £14 14s. 171, Appianus, 1477, 2 vols., green mor., by Derome, £14. 172, Aristophanes, 1498, russia, by Roger Payne, £14 5s. 173, Bacon's Novum Organum, 1st ed., 2 vols., 1620-23, £5 15s. 174, Berain, Ornemens, £11. 175, Bickham's Musical Entertainer, 2 vols., £9. 178, Boccaccio's Decameron, 2 vols. in 1, 1625-20 (1st English translation), £17. 181, Chippendale, Cabinetmaker's Director, 1755, £17 10s. 182, Claude, Liber Veritatis, 3 vols., 1777-1817, £48. 183, Constable's English Scenery, artists' proofs, 1833, £33. 184, The same, open letters, £9 10s. 186, Cruikshank, Illustrations to Miser's Daughter, largest paper, unlettered proofs, £12 10s. 187, Cruikshank, Illustrations to Tower of London, largest paper, unlettered proofs, with 3 drawings, £32. 188, Cruikshank Illustrations of Lever's Arthur O'Leary, 9 drawings, £20. 192, Cruikshank, Omnibus, proofs, largest paper, £16 10s. 195, Cumberland, Outlines of the Ancients, large paper, 1829, £5. 197, Drayton's Polyolbion, 1613-22, £22 10s. 198, Dryden's Fables, 1797, designs by Lady Di Beauclerc, £21. 200, Euclid, 1st ed., 1482, £10. 201, Finden's Illustrations to Childe Harold, proofs, £7. 202, Goldsmith's Deserted Village, illustrated by the Etching Club, largest paper, £12 10s. 208, Hollar's View of Royal Exchange, £22 5s. 212, Dickens Pickwick Club, 1836-37,

Reynolds' Pickwick Abroad, Posthumous Notes, £22. 213, Dickens' Village Coquettes, 1st ed., £8 10s. 214, Sunday under Three Heads, £12 5s. 215, Dickens' Sketches by Boz, 1st ed., 3 vols., 1836-37, £15 10s. 216, Dickens' Strange Gentleman, 1837, £9 12s. 6d. 217, Dickens' Library of Fiction, 1st ed., 2 vols., 1837, £8. 218, Bentley's Miscellany, vols. 1 to 5, containing *Oliver Twist*, etc., £6. 219, Dickens' *Oliver Twist*, 1st separate ed., 3 vols., 1838, £7 7s. 220, Dickens' *Memoirs of Grimaldi*, 1st ed., 2 vols., 1838. 221, Dickens' Sketches by Boz, 1839, £8 8s. 223, Dickens' Sketches of Young Couples, 1840, Sketches of Young Gentlemen, 1838, Young Ladies, 1837, £12. 225, Dickens' Picnic Papers, 1st ed., 3 vols., 1841, £9 9s. 226, Dickens' *Master Humphrey's Clock*, 1st ed., 3 vols., 1840-41, £13. 228, Dickens' *Christmas Carol*, Chimes, Cricket on the Hearth, *Battle of Life*, *Haunted Man*, all 1st editions, 5 vols., £18 15s. 236, Dickens' *Child's History of England*, 1st ed., 3 vols., 1853-54, £6. 239, *Story of Little Dombey*, 1858, £20 10s. 241, Dickens' *Great Expectations*, 1st ed., 3 vols., 1861, £6. (These works of Dickens' were all bound in red morocco by Rivière.) 254, D'Urfe's *Pills to purge Melancholy*, 6 vols., 1719-20, £20. 257, Egan's *Life in London*, original edition, 1822, £8. 259, George Eliot's *Novels and Poems*, 1st ed., 22 vols., £29 10s. 261, *English Spy*, 2 vols., 1825-26, £11 5s. 262, Erasmus *Apophthegms*, by Udall, 1542, £6. 279-81 (sold as one lot), W. Fuller's *Brief Discovery of the True Mother of the Pretended Prince of Wales*, 1696: Plain Proof, 1700; Confessions of persons who assisted in the design of imposing Mrs. Mary Grey as the Mother, etc., 1704, £5 10s. 794, Grimm's *German Popular Stories*, 1st ed., with Cruikshank's plates, 2 vols., 1823-26, £15 15s. 296, *Hales of Eton*, Works, large paper, 3 vols., 1765, £6 15s. 298, Hall's *Virgidemiarum*, 1st ed., 1597, £6 10s. 299, 2nd ed., 1598, *Byting Satyres*, 1st ed., 1598, *Poems*, 1597, in 1 vol., £8 15s. 326, Huth's *Prefaces, Dedications, etc.*, 1874, £10. 329, W. H. Ireland's *Life of Napoleon*, 4 vols., 1823-28, £8 10s. 336, Keats' *Poems*, 1st ed., 1817, £8 10s. 337, Keats' *Endymion*, 1st ed., 1818, £6 10s. 338, Keats' *Lamia*, etc., 1820, £6 10s. 344, Sheridan Knowles' *Virginius*, 1820, and other plays, mostly 1st editions, 19 vols., £10 10s. 348, Lamb's *Elia*, 1st collected ed., 1823-33, £5 10s. 354, Le Moyne, *Galerie des Femmes Fortes*, 1660, £5 5s. 355, Lever's *Novels*, 25 vols., £31. 365, Lytton's *Pilgrims of the Rhine*, large paper, proof plates, 1834, £5 5s. 371, Marryat's *Pirate*, large paper, proofs, 1836, £5. 377, Milton's *Poems*, 1st collective ed., 1645, £18 15s. 380, Molière, *Le Sicilien*, 1st ed., 1668 (red mor. richly tooled by Chambolle-Duru), £44 10s. 404, Gray's *Elegy*, 1st ed., 1751, £19. 424, Milton's *Argument in Maintenance of the Militia*, 1st ed., 1642, £5. 426, Milton's *History of Britain*, 1st ed., £6 17s. 6d. 430, *Moyen Age et la Renaissance*, par Lacroix et Seré, 5 vols., 1848-51, £12. 432, Percy folio MS., in 7 vols., 1867-68, £15. 447, Martin's *Illustrations to Moore's Irish Melodies*, largest paper, £6. 448, Martin's *Illustrations of the Bible*, Milton, etc., 84 proofs, £23. 451, Negri, *Nuovi Inventioni di Balli*, 1604, £18. 464, Shakespeare's *Comedies, Histories, and Tragedies*, 1685, £17 10s. 465, Slade's Catalogue

of his *Collection of Glass*, 1871, £19. 467, Spenser's *Faerie Queen*, 1611, £5 10s. 471, Taylor the Water-poet's *Workes*, 1630, £17. 473, Turner's *Annual Tour*, proofs, £25. 474, Turner's *Illustrations to Campbell's Poems*, unlettered proofs, £13. 477, Percy's *Reliques*, 1st ed., 3 vols., mor., by Lewis, 1765, £6 17s. 6d. 490, *Retrospective Review*, 3 series, 18 vols., £15 5s. 492, Ritson's *Works*, 34 vols. in 32, £45. 510, Rogers' *Italy and Poems*, proofs (magnificent specimen of Bedford's binding), £59. 512, Ruskin's *Modern Painters*, 5 vols. (vol. 1 3rd ed., vols. 2-5 1st ed.), £26. 513, *Seven Lamps*, 1st ed., 1849, £5 10s. 514, *Stones of Venice*, 1st ed., 3 vols., 1851-53, £18 10s. 522, Scrope's *Deer-Stalking*, 1st ed., 2 vols., 1838, £21. 524, Shelley's *Address to the Irish People*, 1812, £8 15s. 524, Shelley's *Queen Mah*, 1st ed., 1813, £12 15s. 525, Shelley's *Alastor*, 1st ed., 1816, £7 2s. 6d. 528, Shelley's *Laon and Cythera*, 1818, £7 2s. 6d. 533, Shelley's *Adonais*, Pisa, 1821, £43. 537, Shelley's *Hellas*, 1822, £5 10s. 553, Smith's *Catalogue Raisonné of Dutch, Flemish, and French*, 9 vols in 10, 1829-42, £16 10s. 584, Sterne's *Tristram Shandy*, 1st ed., 9 vols., 1760-67, £7 10s. 590, Surtees' *Novels*, 5 vols., £9. 593, Swift's *Travels of Gulliver*, 1st ed., 2 vols., 1726, £8 5s. 601, Tennyson's *Poems by Two Brothers*, large paper, 1827, £7 7s. 6d. 602, Another copy on small paper, £5 15s. 605, Tennyson's *Poems*, 1833, £5 15s. 606, Tennyson's *Lover's Tale*, 1833, £33. 615, Tennyson's *Maud*, 1st ed., 1855 (with author's autograph additions), £8 10s. 617, *Maud*, 1856 (with author's autograph additions), £9. 622, Tennyson's *Victim*, 1867, £7 5s. 623, Tennyson's *Window*, 1867, privately printed, £6 5s. 625, Tennyson's *Gareth and Lynette*, proof sheets, with rough draft by author, £15. 656, Wordsworth's *Lyrical Ballads*, 1st ed., 1798, £6 6s. 662, Spenser's *Faerie Queene*, 1st and 2nd editions, Evelyn's copy, £91 (sold in Laing's sale for £120). 663, Spenser's *Complaints*, 1st ed., 1591, £9. 664, Spenser's *Faerie Queene*, by J. Upton, 2 vols., 1758 (Upton's own copy), £5 2s. 6d. 683, White's *Selborne*, 1st ed., 1789, £7. 687, Turner's *Illustrations to Rogers' Poems*, proofs, £14. 688, Turner's *Illustrations to Scott's Works*, proofs, £27. 689, Turner's *Unpublished View of Eton College*, £5 10s. 690, Turner's *Views in Richmondshire*, proofs, £41. 691, Turner's *Southern Coast of England*, 2 vols., proofs, £46. 692, Turner's *Views of England and Wales*, 24 parts, largest paper, proofs and etchings in two portfolios, £137. 695, Wilson's *Collection*, etchings, Paris, 1873, £5. 697, Young's *Night Thoughts*, plates by Blake, 1797, £10 10s. Total of three days' sale, £3,366 12s. 6d.

### LIBRARIES.

WE have received several Reports of Public Libraries, Catalogues of important Sales (Mr. Beresford Hope's library among the number), and Booksellers' Catalogues, but must postpone a notice of them until next month on account of the press of matter. Among the Booksellers' Catalogues is a most interesting one on Books of Fiction by Mr. Quaritch, upon which we hope to have an article in the May number.

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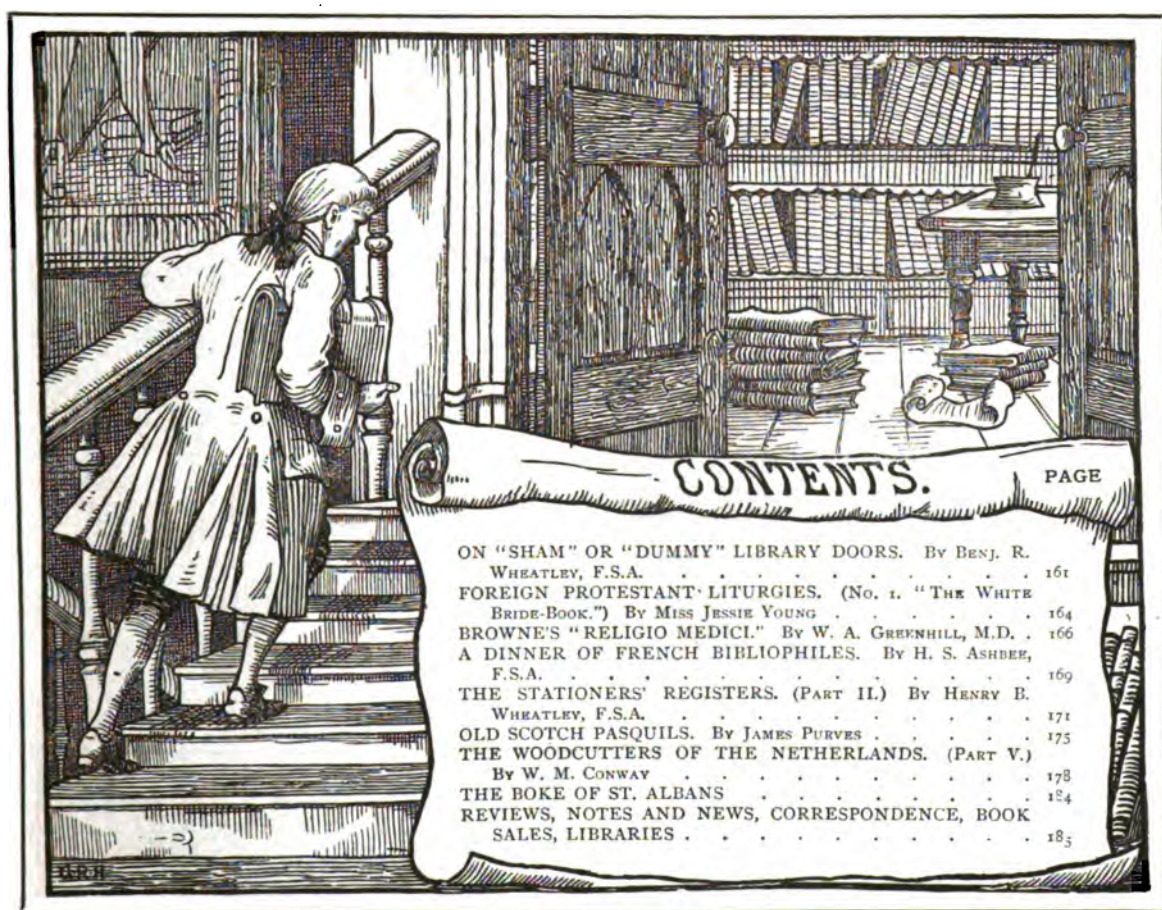
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MAY, 1882.



ON "SHAM" OR "DUMMY" LIBRARY  
DOORS.

BY BENJ. R. WHEATLEY.

**I**N past years, the subject of "Sham or Dummy Book Doors" has at intervals attracted the notice of librarians and the literary public. This attention has been drawn to them by the appearance, in obituary or other notices of literary characters (among details of their whims or peculiarities), of lists of joking, satirical or amusing titles of books which had been the invention of some of their happier moments. Many of these, of which I have but an indistinct recollection, appeared before Captain Cuttle had become a name in "story," but if I followed his advice, *hibernice*, before it was given—as a not uncommon sequence in the lapse of years, the notes have been lost.

These lists of titles were often satirical embodiments of their framer's opinions of the real character of some books, passing current in the world's estimation at a different value; or did he possess in his Library one of these doors hiding a passage to an inner "sanctum," he had expended his wit in inventing for these dead backs titles of books which might, could or should have been—or which could not possibly be—jokes, in the shape of impossible editions such as

*Johnson's Rasselas*, in large 4to,  
*A Chronicle of Tom Thumb*, in folio, or  
*A Universal History*, in 1 vol. 32mo,

—pleasant anachronisms and impossibilities, as

*Photographs of the Ancients*.  
*Usher's Chronology of the Greek Calends*.  
Vol. I.—No. VI.

*On the Use of Gas among the Romans*,  
*Cnut on Tidal Waves*,

—and lost books, as  
*The Six Lost Books of the Sybils*,  
*Aristobulus's Campaigns of Alexander the Great*,  
*Æsop's Fables*, in his own veritable and original Greek,  
*Slawkenbergius on Noses*,  
*The Lost Books of Livy, Tacitus, and Polybius*, etc., etc.

Instances often occur where the situation, i.e. the exigency of appearance or of space, seems to require some assistance of the kind of these Dummy-book Doors; some pig with one ear which needs to be made presentable with two or with none; the securing of some uniformity in details, or the avoidance of some unsightliness in a doorway, which good taste demands, without loss of the useful reality which economy requires.

An awkward projecting part of a side-wall, where the shelving of the deeper part cannot be continued in a corresponding projecting position, so as to give an equal depth for books, may need the carrying on of the supposed bookcase at the wall level, and its consequently being fitted with these dummy book-backs to hide the "nakedness of the land."

There may be small doors, in inconvenient positions, to cupboards or closets, or leading to anterooms where are placed in the "reserve" those ragged regiments of books which are too useful to be disbanded, but of too little value in the modern battle of knowledge to be worth an expenditure on "uniform" appearance. These and numerous other cases of exigency may be all the better for this mode of judicious literary concealment.

I have in the library under my charge an exigency of the kind, from the gas-taps of our sunlights coming at the back of one of our bookcases; and this, if left open and unconcealed, would have been a disfigurement, or, if merely hidden by real books, would have been a constant source of trouble and annoyance. A small cupboard has been formed and faced with book-backs, which is rarely discovered till its exact position is pointed out. Some of the titles given subsequently in this paper

are used as letterings, the first book in the position of the handle being

*Open Sesame, or the Cave of the Forty Gasburners.*

Instead of merely taking titles of well-known books and placing them in impossible sizes, unknown to large or small paper copies of them, which is not infrequently done, these dummy backs may be made an occasion for witticism or joking allusion to local or family history,—they may have amusing and deceptive resemblances to well-known books—

"Where more or less is meant than meets the eye,"

—or more particularly they may be punning titles in connection with the obstruction of the passage, the character of the doorway, or the deceptive nature of the apparent books themselves, either of which will bear many a merry set of changes being rung upon it without disturbing the staid and solemn quietude of our library walls.

It is the object of this short paper to introduce a few instances of these latter classes to my readers' notice as examples for those who may at any time have to exercise their ingenuity in the manufacture of these "impedimenta exitus celata." They may be considered as drawn chiefly from what we may term the *genius loci*—a kind of *Focus ex loco vel materie*—

"In punning titles, whether bad or good,

Drawn from the grain of leather or of wood,"—

and, as mentioned above, they can be mingled with endeavours here and there to imitate deceptively the appearance of well-known books.

In suitable positions, on our door, we may have

*Creak on Patent Hinges,*

*De Cardinis motu,*

*Hinge's Orations,*

—and on the opposite side,

*Handel on the Art of Turning,*

*Pope's Rape of the Lock,*

*Cheyne on a case of Go[o]ut,*

*Lock's commonplace Book,*

*On the Necessity of the Clôture,*

*Tibi placeat claudere portam,*

*Anatomy of the Do[o]rsal Region,*

*On Door-Postal-Enquiry Offices,*

*Janua Linguarum, and*

*A Collection of Tracts on the Bang[do]orian Controversy.*

If our library has a small department on Military Science, we may insert—

*Febb on the Attack of Door Posts,*

*Pasley on Passages of Communication,*

*Belidor sur la Fortification d'un Passage,*

*On the Law of Substitutes,*

*Arriani Ars Tectica,*

*Jomini sur les Sorties Imprévues, and*

*On the Blockade of the Sublime Porte.*

Among large books at the base of the door we might place an imaginary collection of State Papers as the *Port-Folio*.

If we want to have a sprinkling of books in startling law-calf, we may add—

*Viner on Stoppage in transitu.*

*Blackstone on Fictitious Entries.*

*Gilbert's Right of Entrance.*

*Powell's Law of Partitions.*

*Selden de Jani Vestibulo clauso.*

*On the noxious character of a Coke Fire in the frying of Bacon.*

*Pothier sur les Substitutions.*

We may create some titles of a class hinting at the treachery of appearances and the nature of our mysterious volumes, as

*Nulli inter Folia fructus.*

*Des arrières Pensées.*

*Epistolarum de Nihilo Collectio.*

*Auctores Anonymi quorum opera non extant.*

*Casus libri amissi.*

*Le Livre Fermé.*

*De Libris Tegendis.*

*De Libris non Tegendis.*

*Liber nondum perlectus.*

*Opera quæ desunt et non desiderantur.*

*C. Nemo de omnibus rebus et quibusdam aliis.*

*Bibliographie des Livres perdus.*

*Bibliographie des Livres non écrits.*

*Flight of the Books.*

*Children in the Wood.*

From the nature of the binding or leather covering of the wood we may invent such books as—

*Lewis's Art of Bookbinding in all its branches, without leaves.*

*Lindley's Essay on the Woodbine[d].*



*Catalogus Librorum Superficiariorum.*  
*Bibliopecti Lucrum.*  
*Bibliopolæ Detrimentum.*  
*Fabri Lignarii Opera, cum notis var.*  
*Bibliopecti inauratis* (a noted old classic,  
 in vellum, full gilt).\*

There may be a "soupçon" of some of our linguistic treasures, under such forms as  
*Hickesii Linguarum Veterum Coriacearum*  
*Thesaurus*, 3 vols., folio.  
*Stephani Thesaurus Linguarum Cervorum*  
*Russicorum infumatarum*, folio.  
*Lye, Dictionarium Linguarum Libri-Dorsualium.*  
*Ducange, Glossarium ad Scriptores mediotutissimæ ætatis, cum Carpenteri notis clavorum.*

Our other imitations of books may include  
*Elphinston on the Doorance Monarchy.*  
*Muller's History of the Dooric Race.*  
*Selden's Titles of Humour.*  
*Banks on Doormat and Distinct Titles.*  
*Middleton on the Dooric Dialect.*

A rare old friend may be detected under *Andrew Board's Book of No Ledge*; and the work of a busy novelist recently removed from among us may in error be added as *Ainsworth's Book-wood*. An old binding may be lettered

"Rede me not, and be not wroth;"

and the following miscellaneous absurdities, including the discussion of several debatable questions, may fill up vacant spaces as required:—

*Magendie on Nux Comica.*  
*De Pullis Gallinaceis numeratis ante ovo exclusis.*  
*De Lingua Puporum.*  
*Histoire des Coque-Luchons.*  
*Gladstone on the Art of Eschewing a "tertium quid."*  
*C. Matthews on the Coolness of a Cucumber.*  
*Sicard on the Deafness of a Post.*  
*History of the Real Simon Pure.*  
*Euclid on the Art of Stretching a Point.*  
*Arkwright on Spinning a Long Yarn.*  
*Ne Sutor ultra Crepidam, or Nothing like Leather.*  
*On the Size of the Tenth Wave.*

\* Some of these titles have been already used in the library of a country mansion and in that of a Pall Mall Club.

*On the Mortality of a Door Nail.*  
*Historia Præadamitarum.*  
*Anatome Oculi Cyclopiæ.*  
*Labia Dormientum.*  
*Corvisart on the Heart.*  
*On Rhythmical Sounds in the Chylo-Poetic System.*  
*Gibson on the artistic Repose expressed in Statu quo.*  
*Note in rappor—To "Bacco in Toscana" di F. Redi.*  
*Art de ne jamais déjeuner chez soi.*  
*Art de dîner toujours chez les autres, etc.*  
*Gibson on the Artistic Repose expressed in Statu quo.*  
*Note in rappor—To Bacco in Toscana di F. Redi.*

In planning these doors it is an error to make the book-backs fit up close to the top of the supposed shelf. There should be about an inch left above the books, which should be painted black, fading into brown according to high or low position, to represent the dim hollow depth at the top of the ordinary bookshelf. If the rest of the book-cases have leather falls to preserve the books from dust, these can be carried on in front of the dummies to great deceptive advantage. A concealed spring in place of a handle-lock will also be an additional assistance in hiding our *Trap-door*; though perhaps, such a thing might remind us of springs closing on some "sweet girl graduate" lost in a lonely mansion's ancient library,—which might need another Rogers to tell the sad tale of another fair Ginevra, or a new wording and setting to the tune of the "Mistletoe Bough."

Among innocent deceptions, however, this one may claim a respectable position, if the amusement sometimes afforded in its discovery and in the gradual deciphering of the humour of the titles, to which I may testify, be an evidence in its favour. But I seem to hear the voice of the Hypercritic denouncing all shams, and dilating on the infinite wrong of encouraging anything that is false—even the duplicity implied in a double-faced door.

Alas for an age like our own, prolific in its shams, whether social, political, or commercial!—would they were all as innocent, and as free from demoralization of the soul, as the *titular shams* of our "dummy book-door"!

## FOREIGN PROTESTANT LITURGIES.

## NO. I. "THE WHITE BRIDE-BOOK."

**T**HE genius of a nation is indicated by its worship more than anything else. Of this we may see a proof in the various liturgies which those nations which have broken away from the Romish Church have established for themselves. England, reverential, devout, conservative, not given to music and song as the Continental nations are, has a liturgy in which prayer greatly preponderates over psalmody. Our prayers are, indeed, fixed, while the hymns are optional with each congregation. In other Protestant countries it is the exact reverse. The only *approach* to a liturgy in Presbyterian Scotland is the metrical psalter and collection of Scripture paraphrases. It was the same with the French Huguenots, and is so at the present day in Switzerland, Germany, and Scandinavia. In the Protestant service-books used in these countries hymns preponderate over, and take the precedence of, prayers. In the Norwegian Psalm-book (in Danish) there are prayers and select passages of Scripture—but hymns predominate, and the volume is called collectively "the Psalm-book." It is the only liturgy of that branch of the Lutheran Church. So is it with the corresponding service-book of Sweden set forth by royal authority—excepting that in the latter there is a larger proportion of prayers and passages of Scripture—but they are all at the end of the volume.

Very interesting, devout, and beautiful is the last-named collection. We have two copies in our own possession, but the one we are about to describe has an especial interest of its own. It is got up in the style used when the book is given as a betrothal present from a peasant to his sweetheart—an invariable usage. On taking the book from the bookseller's wrapper in which it was brought to us from Stockholm, we read inside the paper the words "*Hvid Brud-Bok*" (White Bride-Book), doubtless the name by which it is known in "the trade." But white is only the groundwork of the (barbarically) gorgeous little volume. The devices, profuse gilding, and gay colours on

both sides, are less suggestive of the cover of a grave book of devotion than of an old-fashioned valentine or sampler. The two enclosing sides are precisely alike. The material of the binding appears to be white vellum, though the profuse devices in gold and colours almost conceal the groundwork. On the centre of either side is embossed a large red heart, traced out in gold, and containing at the top the representation in gold of two hands clasping. The wrist belonging to one of them is bare, but both reveal rather baggy sleeves. Under the hands are to be seen the words in gold letters—

MED GUD OCH DIG  
TROLOFVAR  
JAG ULIG

(literally "*With God and thee troth plight I me*"). Underneath this rhyme a smaller heart is represented in gold, and with a flame issuing from the top. The large heart, which is of the approved conventional type (in which anatomical correctness is sacrificed to symmetrical regularity), rests its apex upon what we imagine to be an altar almost completely covered with a cloth, light-green on the top and dark-blue on the side, and embroidered in orthodox style with a device resembling the sun's rays. On the middle of the side of the altar-cloth appears the motto in gold (of course supposed to be embroidered)—

"ALLENA GUDI ARAN"  
(*To God alone be the glory*).

Three objects rest upon the altar. On the right-hand side is a closed golden book, inscribed with the word "*Biblia*"; on the left is another book, open, and placed at rather a sharp angle beneath the large heart, and bearing upon its leaves the legend—

ALL	OCK
SKA	DIN
GUD	MASTER

(*Love God and thy Neighbour*).

This book rests upon what appears to be a flaming torch, though to a profane imagination it is slightly suggestive of a *mop*. The upper portion of the cover is fully as resplendent as the lower. At each corner is a small red heart, embossed in rather high

relief and set in gold. From the gold frame of the left-hand heart hangs a cable to which is attached an anchor, resting on a light-green embossed ground, and adorned with a wreath of flowers. Below the heart on the right-hand side two gold branches, presumably palm and olive, rest on one other, and lie upon a green embossed ground. *Between* the anchor and the branches two cherubs, (looking somewhat like Cupids) kneel and kiss one another,—together they hold a golden circular garland, the space inside which is embossed and green. The space at the very top, between the small red hearts, is embossed with green and surrounded with golden leaves and flowers. Upon the green ground the words

GUD            MED  
Oss

("God with us") are inscribed in gold letters. On either side of the large central heart is a device—on the left-hand side is a cornucopia on a dark-blue ground, from which drop flowers. That on the left is more difficult to make out: it consists of a number of objects in gold upon a red ground—apparently intended to represent a hand surrounded by a number of flaming torches.

Round these gorgeous sides runs a neat golden border of the guilloche pattern. The back of the book has no gilding, but exhibits a rose with buds and leaves, in deep-crimson and dark-green. The gilt edges of the book are very prettily stamped with stars, rays of light, etc. The clasps are of vellum, terminating in clamps shaped like small Latin crosses.

Despite the gaudy, gingerbread style of its ornamentation, the general effect which this binding possesses is far from unpleasing; its very quaintness has a charm—the charm of suggestiveness, and also that of antiquity—for doubtless these patterns and colours have been handed down from remote times. One can picture Sven or Niels bringing this dainty volume carefully wrapped up in a handkerchief, and presenting it to the blushing Ingebog or Karen, whose always rosy face grows rosier still when the acceptance of it seals her engagement with the man of her heart.

But the Swedish psalm-book is not always so magnificently got up. Our other

copy, a small duodecimo, is a very homely volume indeed, bound in the commonest dark-brown leather, and stamped on either side with a most rude representation of the Crucifixion; Death and Hell, lying at the foot of the cross, being typified by a skull and a serpent. In the background is a representation of what we may suppose to be Jerusalem, a city with domes and palm-trees. The book in this edition is, as is frequently the case with foreign devotional manuals, enclosed in a mottled pasteboard case. The hymns are printed like prose, according to the disagreeable plan now becoming general in newspapers in this country, but frequent with hymnbooks in Scandinavia and Germany.

Having described the exterior, we must devote the rest of this article to the contents of the Swedish psalm-book. The first and larger portion of the book is, as we have before stated, poetical, *i.e.* consisting of psalms—a term not implying that the sacred songs in question are those of David versified, like Tate and Brady or Sternhold and Hopkins, for the word in Scandinavia is used to signify any kind of hymn. These hymns, in the year 1819 appointed by royal authority to be sung in churches, are as many as five hundred in number, and embrace every conceivable variety of subject—God, Creation and Providence, Redemption, Sanctification; the feelings and events of Christian life, and various occasions of life—in which latter section every possible position and circumstance of life seems alluded to—the old, the young, the sick, the blind, travellers, persons marrying, women returning thanks after childbirth being remembered, as well as there being hymns for times of peace and war, thanksgiving after sickness, and even for persons visiting medicinal springs, etc. The last portion of the collection of hymns is on the subject of "the Last Things"—Death, Burial, Judgment, Eternity. These hymns are many of them very fine. There is a reverence, a sober fervour, a noble simplicity, which would enable them to stand a comparison with even some of our best English collections, as "Hymns Ancient and Modern" or "Church Hymns." The principal writers are Archbishop Wallin, Bishop Frauzen, Astroin, Svedberg, Ödmann, etc. etc. Wallin,

whom Longfellow, translating from Tegnér's "Children of the Lord's Supper," calls "The sublime Wallin, David's harp in the Northland,"—is the finest of these hymnologists: there is an indescribable, and, it is to be feared, untranslatable, charm about his sacred songs—a grand ring, peculiar to what he writes, in even the simplest of them.

Some of these Swedish hymns are probably adaptations of those of Luther and other German writers—or rather, we should say, of the ancient Latin hymns of the Church, the common source, upon which the Germans also drew so largely. The latter, and somewhat subordinate portion of the book, is what in England would come first—the arrangement of prayers for Church service. It is entitled "The Gospel-book," from its commencing with the collects, epistles, and gospels, according to the last arrangement set forth by royal authority in 1860, the year when the last revision seems to have been made. Most of the collects are identical with our own, but the Swedish Church has another set of short prayers introduced after the gospel, and gathering up very beautifully the special lessons taught in the epistles and gospels. Texts are also introduced for every Sunday and holiday as suitable for sermons for that day. After the collects, epistles and gospels comes a selection of passages of Scripture for public or private perusal during Holy Week, and then a selection of Church prayers is ushered in by some plain and devout reflections on prayer, doubtless modern, and probably by one or other of the prelates and divines who contributed the hymns. The order for public worship then follows. It commences, like our own, with a confession; then follow the shorter Litany, some of the versicles, reading of Scripture, singing of what is called "a gradual psalm" (possibly processional hymn), the Apostles' Creed, a sermon, and a few other prayers. The Litany is only used on certain Sundays. The collect, epistle and gospel appear to be introduced before the Apostles' Creed, the epistle being sometimes *sung*—a branch of choral service to which the most advanced English congregations have not yet attained.

The Communion office, in some parts identical with our own, comes next in order, and is followed by the services for Baptism,

Churching of Women, Marriage, and Burial. There seems no special office either for Ordination or Confirmation, though the latter is made a matter of great importance in the Swedish Church. The remainder of the book is occupied with the Litany, public prayers for special occasions, (festivals, harvest, meeting of the Senate, etc.,) concluding with private prayers for individuals for every morning and evening in the week, meditations on Holy Communion, and prayers for different circumstances of life. Altogether this manual is a rich spiritual storehouse, especially for the peasantry, who have but few books, and who wisely make the giving of it the first act preliminary to housekeeping.

JESSIE YOUNG.



#### BROWNE'S "*RELIGIO MEDICI*."

A LETTER TO THE EDITOR.



HAVE much pleasure in complying with your request that I should send you some notes on the bibliography of the *Religio Medici*, both because the subject is rather intricate and curious in itself, and also because I think it possible that through the publicity given to it in the pages of THE BIBLIOGRAPHER I may obtain some information on one or two points which are at present unknown or uncertain. I should wish this letter to be considered supplemental to the bibliography given in the recent edition published by Macmillan, which perhaps you will hardly think it advisable to reprint *in extenso*.

The first point to be noticed is the existence of a certain number of MSS. of the little work as it was originally composed, and before any idea of publication had entered the author's head. And these are especially interesting, because they effectually refute Johnson's scepticism as to the truth of the statement that the work had been handed about in MS. among the author's friends, and repeatedly transcribed. Wilkin mentions *four* MSS.: viz., one in the British Museum, one in the Bodleian Library at Oxford, and two in his own collection, which are still in the possession of his son. Gardiner men-

tions *five*, but does not state where the fifth is to be found. I thought it probable that he had picked it up himself, but his sister assures me that there was no such MS. among his books. It would therefore be interesting to know where this MS. is, and what is its history.

But since the publication of my edition a *sixth* MS. has been brought before my notice, and perhaps there may still be two or three others in different private libraries. The MS. in question is in the possession of Dr. de Havilland Hall, of Queen Anne Street, to whom it was lent or given by his father, Mr. William Hall, of Tottenham. This MS. I have seen, and have examined it sufficiently to enable me to say that it does not agree with any of the MSS. collated by Wilkin. Mr. William Hall says, in a letter to me, "I found it about forty years ago among some old things that came from Mimms House, Herts, originally occupied by a family of Brown. How my grandfather became possessed of the MS. we don't know. He died in the year 1792."

At the end of this letter I give a list of the English editions of the *Religio Medici*, which is certainly not quite complete, but which is less defective than any that has hitherto appeared. A more detailed account of each volume is given in my edition, but I shall be glad to notice some of them specially in this letter. Of the two spurious editions (1642), the former is said to be extremely rare. They are occasionally useful for settling the text, but are chiefly interesting as showing the form in which the book was originally written, as compared with that in which the author wished it to be given to the public. A list of such variations as have been noticed in these two volumes is given in my edition.

The most noteworthy point connected with the *first* authorized edition (1643), is a list of *Errata*, which is printed on a separate leaf, and therefore is frequently missing, to the great detriment of all subsequent editions down to (and including) Wilkin's, 1835. These *Errata* are reprinted in my edition.

Of the *second* authorized edition (1645), I had the opportunity of examining two copies at the same time, and the collation of them led to such unexpected and important results, that I would venture to recommend that in the case of books printed in the sixteenth or

seventeenth century this means of correcting the text should never be neglected. And of course the same recommendation will apply to those books in the present day which are *stereotyped*.

Wilkin says he is inclined to believe "that [after 1645] the work was not reprinted till 1656, when the 'fourth' edition came out. This . . . has the words 'Fourth Edition' added. But it was only the *Third* of the authorized editions, unless there was one between 1645 and 1656; if there was not, the surreptitious editions must have been included, but reckoned as one." I am myself rather inclined to think that the work *was* reprinted between 1645 and 1656, though I have not been able to obtain positive evidence of the existence of this (which would be the *third* authorized) edition, nor, (if it does exist,) of the exact year of its publication. Watt, in his *Biblioth. Britann.*, mentions an edition in 1648; the date of Keck's preface to his *Annotations* is 1654; and Young, the American editor, says that these were "first published" in that year. The date of this edition and its whereabouts (if it really exists) is one of the points which I hope some of the readers of THE BIBLIOGRAPHER will be able to determine.

In 1659 *two* editions appeared—viz. the *fifth* authorized edition, and one published by Ekins "for the good of the Commonwealth," in small folio, together with Browne's other works, the *Vulgar Errors*, *Urn Burial*, and *Garden of Cyrus*. This was not reckoned among the genuine editions, and accordingly ed. 1669 is called in the title-page "the *sixth* edition."

The genuine edition published by Crook, in 1672, in small 4to, and called "the *seventh* edition," has for some reason or other been overlooked or ignored by Scott, who succeeded Crook as publisher of the work, so that ed. 1678 is also called "the *seventh* edition."

In the same way both ed. 1682 and ed. 1685 are reckoned as "the *eighth* edition," though both are published by Scott.

It is *possible* that the work was reprinted between 1685 and 1736, as an edition published by Curll in the latter year (which is probably very scarce) is called "the *tenth* edition"; but, as it had certainly been re-

printed more than *nine* times before 1736, it is impossible to say why this edition was called the *tenth*.

In the same year (1736), another edition was published by Torbuck, who two years later (1738) prefixed a new title-page to the unsold copies, and called it "the *eleventh* edition."

In 1754 a very neat edition (which is probably very scarce) was printed by W. Ruddiman, Junior, in Edinburgh. It is carefully edited (but with numerous unauthorized alterations in the text), and perhaps some of your readers may be able to inform us of the name of the editor.

The only other point that requires to be noticed in reference to the English editions is the fact that edd. 1874, 1881, published by Sampson Low, are in fact (as I have pointed out in *Notes and Queries*, March 11) only ed. 1869 with new title-pages, the mistakes which I had marked in the margin of my copy of the genuine edition remaining uncorrected in one at least of the spurious ones.

I am not quite certain as to the correctness of the American editions, and shall be very glad if some of your readers in the United States (for THE BIBLIOGRAPHER will no doubt be well received on the other side of the Atlantic) will enable me to make the list more accurate and complete.

The *Religio Medici* was soon translated into *Latin* by John Merryweather. This version was published at Leyden in 1644, and reprinted at least *nine* times. The latest edition that I have seen or heard of was printed in 1743 "at *Eleutheropolis*" (Does this mean *Frankfort*?). Some of the editions are probably very scarce, at least in this country.

It was translated into *Dutch* in 1665, into *French* in 1668, and into *German* in 1680. Browne also (in a letter to John Aubrey, dated March 14, 1672-3), mentions an *Italian* translation, which has never been seen by Wilkin or Gardiner or myself.

I hope the publication of this letter in the pages of THE BIBLIOGRAPHER will procure some additional information, which I have not been able to obtain through the means of that most useful publication *Notes and Queries*, so as to render the bibliography of the *Religio Medici* almost complete.

W. A. GREENHILL, M.D. OXON.

Hastings, March 17th, 1882.

English editions, all published in *London*, and all 8vo, *et infra*, except those which are specially excepted.

1642. Published by Crook, to be seen in the Bodleian Library.

1642. " do. (rather a larger size). *British Museum.*

1643. " do. . . . *Bodl. Libr."*

1645. " do. . . . *Brit. Mus.*

1656. " do. "4th Ed." *Brit. Mus.*

1659. " do. "5th Ed." *Bodl. Libr.*

1659. fol. " Ekins, . . . *Brit. Mus.*

1669. " Crook, "6th Ed." *Bodl. Libr.*

1672. 4to, " do. "7th Ed." *Bodl. Libr.*

1678. " Scott, "7th Ed." *Trin. Coll. Duhl.*

1682. " do. "8th Ed." *Med. and Chir. Soc. Lond.*

1685. fol. " do. "8th Ed." *Brit. Mus.*

1736. " Curll, "10th Ed." *Bodl. Libr.*

1736. " Torbuck, "New Ed." *Brit. Mus.*

1738. " do. "11th Ed." *Ex. Coll. Oxf.*

1754. Edin., Ruddiman, "10th Ed." *Univ. Libr., Edin.*

1831. Oxford, Vincent. . . . *Bodl. Libr.*

1831. Cambridge (U.S.), Hilliard. . . .

1835. " Pickering, "15th Ed." *Brit. Mus.*

1838. " Rickerby. . . . *Bodl. Libr.*

1844. " Longman. . . . *Brit. Mus.*

1845. " Pickering, "18th Ed." *"*

1848. Philadelphia, Lea and Blanchard. . . .

1852. " Bohn, "15th Ed." *Brit. Mus.*

1862. Boston (U.S.), Ticknor and Fields. . . . *My own.*

1862. " do. "2nd Ed." *Brit. Mus.*

1869. " Sampson Low. . . . *Brit. Mus.*

1874. " Rivington. . . . *"*

1874. " Sampson Low. . . . *"*

1881. " do. . . . *"*

1881. " Macmillan. . . . *"*

Latin Editions, all 8vo, *et infra*.

1644. Lugd. Bat., Hack. . . . *Univ. Libr., Camb.*

1644. do. do. (text ends on p. 235) *Lond. Med. Soc.*

No date or place. [1645? Paris?] "Juxta Exemp. Lug. Batavor, 1644."—Contains 244 pp. of text and 3 pp. of "Anacephalæosis." *Ashburnham Place.*

No date or place. [Paris?] "Juxta exemp. Lug. Batavor, 1644"—Contains pp. 174, with address to Reader *Biblioth. Nation., Paris.*

1650. Lugd. Bat., Hack. . . . *Univ. Libr., Camb.*

1652. Argent., Spoor. . . . *Brit. Mus.*

1665. do. do. . . . *"*

1677. do. do. . . . *Wadh. Coll. Oxf.*

1692. Francof. do. . . . *Nutt's Catalogue, 1837.*

1743. Eleutheropoli, "Juxta exemplar Lugduni impressum." Seen on a book-stall in Paris, in 1870, by the Rev. W. D. Macray.

*Dutch Translation.*

1665. Laegeduynen . . . . *Brit. Mus.*  
1668. Amsterdam . . . . (Watt, *Bibl. Brit.*)  
1683. Laegeduynen . . . . *My own.*

*French Translation.*

1668. [La Haye] . . . . *Advocates' Libr. Edinb.*  
1732. 2 vols. . . . . (Watt, *Bibl. Brit.*)

*German Translation.*

1680. 4to, Leipzig . . . . (Watt, *Bibl. Brit.*)  
1746. Prenzlau . . . .



A DINNER OF FRENCH BIBLIOPHILES.

"When I would know thee, Goodyere, my thought looks  
Upon thy well-made choice of friends and books ;  
Then do I love thee, and behold thy ends  
In making thy friends books, and thy books friends."  
BEN JONSON.



ERE a comparison to be made between the learned societies and book-clubs of England and France, it would probably be found that the former affect chiefly science, archæology, and history, while the latter are more generally devoted to literature and art—that while our meetings are of a business-like, utilitarian kind, theirs are animated by sociability and enlivened by conviviality. Indeed, our neighbours *d'outre manche* have always been famous for their jovial assemblies, cheered by the glass, and not unfrequently made gay by song.\* Although they would afford material for a pleasing article, it is not my intention to attempt here an account of French convivial societies, but to confine myself to a brief sketch of one of their literary clubs to which I have the privilege of belonging.

About five and a half centuries ago Richard de Bury wrote : " Oh God of gods of Zion !

\* A complete dictionary of these societies was compiled by M. Arthur Dinaux, and was edited and published by M. Gustave Brunet ; *Les Sociétés Badines, Bachiques, Littéraires et Chantantes, Paris, Bachelin-Deflorenne, 1867, 2 vols. 8vo.*

what a rushing river of joy gladdens my heart as often as I have a chance of going to Paris ! There the days seem always short, there are the goodly collections on the delicate fragrant bookshelves." Paris of to-day is as attractive to the lover of books as it was when the above passage was penned. The choice collections remain on the delicate shelves—gems of typography, adorned by the happiest efforts of burin and needle, and clothed in bindings, themselves works of art, abound in the select libraries formed by the most fastidious of collectors. The heart of every bibliophile must palpitate as did that of the author of *Philobiblon*, when he has an opportunity of revelling among these treasures, especially should it be his good fortune to "assist" at meetings such as the one I am about to describe.

The *Amis des Livres* resemble our Philobiblon Society and Rabelais Club, in so far that they cement their union by social gatherings, dining together on the first Tuesday of every month, to talk over the doings of the Society and to canvass its future prospects and undertakings ; to converse about their own treasures, and to communicate to each other their bouquinistic *trouvailles* of the month, for, as Charles Nodier remarks : "Après le plaisir de posséder des livres, il n'y en a guère de plus doux que celui d'en parler, et de communiquer au public [or to one's friends] ces innocentes richesses de la pensée qu'on acquiert dans la culture des lettres." Their object, however, is neither the publication of old and rare documents, nor the production of original *jeux d'esprit*, but rather the application of modern art to already published works of the imagination of recognised popularity.

On the 7th of March we met at Durand's restaurant, and by half-past seven in the evening were gathered round the festive board. I must own that neither the room nor the table sufficed to afford accommodation for the six-and-twenty members assembled ; but conviviality was certainly not checked by our excessive proximity, for friendly repartee, pleasant conversation, and amusing anecdotes flowed without intermission "ab ovo usque ad mala."

The chair was occupied by the Duc d'Aumale, whose long residence among us is

pleasingly remembered, and whose departure from Orleans House was regretted by every Englishman; beside him sat the president of the Society, M. Eugène Paillet, as well known for the amiability of his character as for his exquisite taste and discrimination in the art of the last century, worthy son of a worthy father, whose biography he has lately written;\* immediately on my right was the *archiviste-trésorier*, M. Alfred Piet, a collector of rare instinct; at his side sat M. Octave Uzanne, the able editor of *Le Livre*, and author of numerous works in which erudition, wit and artistic sentiment are pleasingly and remarkably blended;† my left elbow touched that of the well-known collector M. Charles Cousin.‡ Gathered round the table, or belonging to the Society, must yet be mentioned: the erudite bibliophile and ardent *bouquiniste*, M. A. Bégis; M. Henri Houssaye, whose studies on Greece and Hellenic art are too well known to need enumeration; the biographer of the artists of the eighteenth century, Baron Roger Portalis;§ and M. Henri Béraldi, who in collaboration with M. Portalis has authoritatively treated the engravers of the same period;|| M. Emmanuel Bocher, compiler of a catalogue of French engravings of that memorable epoch, etc.; Dr. E. Bougard, bibliographer of *Les Contes Rémois*; the bibliographer of Béranger, M. Jules Brivois; M. Fernand Petit, an authority on art in Spain;¶ M. Marigues de Champ-Repus, who has published and anno-

tated the poetical works of his ancestor Jacques de Champ-Repus; M. Louis Vian, whose *Histoire de Montesquieu* was crowned by the *Académie Française*; the critic and bibliographer M. Fernand Drujon, who has successfully caught up the fallen mantle of Gabriel Peignot;\* MM. Parran, Auguste Laugel, H.-F. Lessore, Marcel de Marchéville, Truelle Saint-Evron, Dr. O. Cusco, all fervent lovers of the arts, and workers in various fields of literature; and last, but not least, the erudite bibliographer of Bordeaux, M. Gustave Brunet, who under the modest pseudonym of "Philomneste *Junior*" has already outstripped his great predecessor; his works are too numerous to be given here, even in a footnote, and are too well known to need such mention. *Place aux dames!* The nation which can place on the list of its book-collectors the names of Isabelle d'Este, Madame de Maintenon, Madame de Pompadour, Madame du Barry, Marie Antoinette, may be justly proud of its female bibliophiles. The *Amis des Livres* do not consequently exclude the fair sex from membership, and the portrait of Mme. Edmond Adam, *fondatrice de la Nouvelle Revue*, and authoress of several pleasant little works, forms a charming frontispiece to the *Annuaire* of the Society for 1881.

Having thus made acquaintance with some of the leading members, let us glance rapidly at the objects and achievements of the Society.

The first meeting of the founders took place on the 15th of March, 1874, from which date the Society may be said to have existed *de facto*, although it was not until 1880 that its *statuts* were approved by Government and it became a legally constituted body. The *Amis des Livres* are limited to fifty full members who must reside in Paris, and to twenty-five *membres correspondants*, either inhabitants of the provinces or foreigners.

It was at first proposed that the Society should edit and publish ancient and rare documents, interesting or valuable from a literary or historical point of view; but the majority of members desiring to pursue a

\* Paillet. *Plaidoyers et discours, recueillis par Eugène Paillet, mis en ordre par Jules Le Berquier, avocat à la Cour de Paris, Paris, Marchal Billard & Cie., 1881, 2 vols., 8vo, with two portraits.*

† The works of M. Uzanne are too numerous to admit of being fully enumerated here; but I desire, nevertheless, to call the attention of your readers to the last production of his facile pen—*L'Éventail, Paris, A. Quantin, 1882, an 8vo vol. of 143 pages, with numberless illustrations by M. Paul Avril, a masterpiece of typography with illuminated borders, and the illustrations printed in various colours in the text.*

‡ Author of *Voyage dans un Grenier, Faïences, Autographes et Bibelots, Paris, Morgand et Fatout, 1878, 4to.*

§ *Les Dessinateurs d'Illustrations au dix-huitième siècle. Paris, Morgand et Fatout, 1877, 2 vols., 8vo.*

|| *Les Graveurs du XVIII siècle: Paris, Morgand et Fatout, 1880, 2 vols., 8vo.*

¶ *Notes sur l'Espagne artistique, par Fernand Petit, Docteur en Droit, Lyon, N. Scheuring, 1878, 8vo.*

\* *Catalogue des Ouvrages, Écrits et Dessins poursuivis, supprimés ou condamnés depuis le 21 octobre 1814 jusqu'au 31 juillet 1877, Paris, Rouveyre, 1878, 8vo.*



less arid path, voted against this project, and it was decided that the publications should consist of popular works of imagination by eminent modern authors. In order to render their books the more attractive, it was agreed that they should be printed with all possible *luxe*, and adorned with engravings and etchings from original designs. So far the Society has issued the three following works:—

CHRONIQUE DU RÉGNE DE CHARLES IX., par Prosper Mérimée, *Illustrée de trente-et-une compositions dessinées et gravées à l'eau-forte par Edmond Morin*, Paris, 1876, 1 vol., 8vo, edited by M. Eugène Paillet.

SCÈNES DE LA VIE DE BOHÈME, par Henry Murger, avec un frontispice et douze gravures à l'eau-forte par Adolphe Bichard, Paris, 1879, 1 vol., 8vo, edited by M. Cherrier.

L'ELDORADO OU FORTUNIO, par Théophile Gautier, avec 12 eaux-fortes de Milius et 81 dessins d'Avril, reproduits par l'héliographie, comprenant 27 fleurons, 27 culs-de-lampe et 27 lettres ornées en double épreuve, Paris, 1880, 1 vol., 8vo, edited by M. Billard.

These volumes, of which 115 copies only were issued, each copy numbered, and bearing the name of the member for whom it was destined, have risen in price to three and even six times their original value, and are indeed only procurable at the sales of their fortunate possessors. This limited issue of books so charmingly got up, and consequently so eagerly desired by collectors of taste, has met with censure at the hands of those unable to penetrate into this *petite chapelle*;\* but in this respect every book-worm is, I believe, alike, and equally incorrigible; as long as book-collecting exists, the collector will never cease to prize his acquisition in proportion to its rarity.

Besides the above-named publications the Society issues *Annuaire*s, which contain, in addition to the transactions, lists of members, etc., original articles by the members, biographies of those deceased, illustrations, portraits, and other interesting matter.†

H. S. ASHBEE.

\* See an article by M. Francisque Sarcey in *Le XIXe Siècle*, No. for March 8, 1882.

† A very good notice of *Les Amis des Livres* will be found in the Dec. No., 1881, of *Le Livre*.

## THE STATIONERS' REGISTERS.

### PART II.

BY HENRY B. WHEATLEY, F.S.A.



WHEN we look at the handsome volumes that were issued from the presses of the sixteenth and early part of the seventeenth centuries, we cannot but admire the large results obtained with small means. It appears that much of the composing was taken home by the journeymen compositors, and paid for by piecework. No attempt was made to guard the type, but all care was taken of the press, to prevent access being obtained to it at night and without the owner's consent. The number of copies that went to make up an edition was fixed in the interest of the workmen. The utmost recognised limit, irrespective of the size, price, or popularity of the book, was 1,250 copies, so that the master-printer was put to the cost of resetting his book in type, even in cases where he was certain of a larger sale; and this circumstance accounts for the slight variety in different editions of popular books in those days. Double impressions of 2,500 were allowed of primers, catechisms, proclamations, statutes, and almanacs. Of the grammar and accidence four double impressions, or 10,000 copies of each, were allowed to be printed annually; but in 1587 it was decided that should further impressions of these be needed in any one year, they should consist of 1,250 copies only.

After Wolf's opposition, already referred to, a great concession was made to the unprivileged printers, by which any of them might, with the authority of the master and wardens, reprint such works as the owners did not care to reproduce, or such as had long been out of print. In return for this privilege the outsiders were to pay sixpence in the pound, or two-and-a-half per cent. on the cost of the book.

In 1584 some of the patentees presented certain books for the use of the poor of the Company; and among these donors we find the names of Barker, Tottell, Daye, Newberye and Denham. To the enterprise of such men as these we owe much of the

literature that has come down to us ; and as we are able to piece together little bits of their history, we begin to feel greater interest in their careers. Some of them exhibited considerable pluck and resolution. For instance, John Rastell appointed Henry VIII. one of his executors, and we have already seen how bold the rebellious Wolf was in word when he defied the injunctions of Queen Elizabeth, and in action also.

In his second volume Mr. Arber prints a provisional list of about two hundred and sixty London printers and publishers in the latter half of Elizabeth's reign, thirty-five of which number did not belong to the Stationers' Company, but were free of the Drapers' or Grocers' Companies. Christopher Barker was a member of the Drapers' Company when he succeeded Richard Jugge as Queen's printer in 1577, but in the following year he was translated to the Stationers' Company and admitted a freeman." In 1582 he was appointed senior warden. John Daye, who was backed up by the influence of the Earl of Leicester, although he began to print as early as 1546, did not come on to the livery until 1561. In the third volume is a more extended list in alphabetical order, and another showing what stationers took up their freedom from 1605 to 1640. The number of master-printers who were allowed to have presses stood at about twenty for many years. "Twenty-two printing-houses was the maximum number accepted among the trade itself as sufficient to supply all England with printed books." Christopher Barker, in December 1582, stated that there were then twenty-two in London, when "eight or ten at most would suffice for all England, yea, and Scotland too. In 1615 the master-printers complained of the multitude of presses among them, and it was ordered by the Court "that none shall have more presses than are here sett downe"—viz., nineteen names, fourteen to have two presses each, and five only one press. Robert Barker, the king's printer, is not included in this list, and some others may have been omitted.

Among the interesting illustrative documents introduced by Mr. Arber, is "John Bill's representation of the history of Doctor Fulke's answer to the Rhemish Testament "

(vol. iii. 39), which, as it throws much light upon some of the difficult questions of book production, we will epitomize here.

It appears that when Dr. Fulke was engaged upon his treatise called *Ye Confutaciō of the Rhemish Testament*, he "being not sufficiently stored with bookes to performe it, came to London to Master Bishop, a stationer, where he and two of his men with their horses were maintained by Bishop for three-quarters of a yeares space, and of Bishop he had such bookes for ye makeing of the treatise as he wanted. When it was finished, Bishop in consideraciō of his former charge, and for ye diett Doctor Fuller's friends likewise had of Bishop, when they came to visit Doctor Fulke, as also for 40 li, which Bishop gave to Doctor Fulke, and for divers bookes given him, he had the printinge of that copie to him and his assignes." It was licensed to Bishop on December 9, 1588, and Dr. Fulke afterwards made some further annotations for a new edition, which were bought by Bishop of his executors for £10, and the publisher enjoyed the right of printing the book for about twenty years after the death of Dr. Fulke, without any interruption or claim. At Bishop's death three printers bought the book, and spent about £1,000 upon it. Then to their dismay Mistris Ogden, a married daughter of Fulke, applied to the king for power to print her father's works, which application the king referred to Archbishop Abbot and Bishop King, who delivered their opinion against her. Afterwards she obtained a more favourable report from Lord Bacon and Secretary Naunton, on the strength of which the king gave her a grant for printing and selling the book for twenty-one years. She then proposed to take the old stock at the price of paper and print, but the printers complained that they were defrauded, by reason that having bought the office of his Majesty's printers, to which the printing of translations of the Bible or any part thereof set forth by the state belonged, Dr. Fulke's works (which chiefly consisted of the New Testament in English), should not have been taken from them. This is a good instance of conflicting rights and claims, and much confusion of the same character seems to have occurred at various times from an insufficient knowledge of the different persons' rights. The Company

had no index to the Registers, and they frequently entered a book to a new man which already belonged to another. When the error was discovered, the new entry had of course to be erased.

### III.

We will now consider shortly some of the illustrations of literature to be found in these Registers. The third and fourth volumes are the most interesting in this particular, for here are a large number of the entries relating to Shakespeare, Ben Jonson, and the other great names of the period, and the titles of the numerous books written against the stage.

From other sources we learn that it was customary for the dramatic performances at the theatre to occupy about three hours. The serious play was got through in two hours ("the two-hours' traffic of our stage" of the prologue to *Romeo and Juliet*), probably, however, with many curtailments, and then followed a jig or farce "fit for gentlemen to laugh at an houre." The object was to dismiss the spectators in a cheerful mood; and it was an old proverb that things followed each other as naturally as a jig did a play. One of the most popular of these pieces, which was entitled *Garlick*, is frequently referred to in our old dramatic literature. Tarleton and Kemp are the two comic actors whose names are more particularly associated with this species of entertainment. None of these jigs are known to exist in print, but the titles of several are to be found in the Registers; for instance, on December 28, 1591, was entered "the thirde and last parte of Kempes jigge," and in January 1592 "a merrie new jigge between Jenkin the Collier and Nansie." In January 1594 we find "a commedie entitled *A Knack to knowe a Knaue* newlye sett fourth as it hath sundrye tymes ben plaid by Ned Allen and his companie, with Kempes applauded merrymentes of the menn of Goteham;" on May 26, 1595, "Phillips his gigg of the slyppers;" and in October of the same year, "a ballad called Kemp's new jygge, betwixt a souldiour and a miser and Sym the clown." There are titles of a large number of ballads in all the volumes of the Registers, and it seems as if the entry

of these was the chief business of the Company at certain periods. In August 1586 Edward White entered 22 ballads at a fee of 4*d.* a piece, and 14 at 2*d.* a piece. In the same month and year 123 ballads were entered by Ric. Jones. One of the ballad printers was John Trundell, who is introduced into Ben Jonson's *Every Man in his Humour*, where Edward Knowell says that he will "troll ballads for Master John Trundle yonder," if his father reads a certain letter with patience. Trundell, we find from these Registers, placed himself apprentice to Raffe Hancocke on March 26, 1590, and was sworn and admitted a freeman of the Company in November 1597, very shortly before the production of the revised version of Jonson's play. He printed a surreptitious edition of *Hamlet* in 1603, and ballads and broadsides were entered to him in December 1615.

In considering some of the Shakespeare entries we will select the names of three printers or publishers of the poems of our greatest poet, and see how their lives illustrate his life. They are Richard Field, Thomas Thorp, and William Jaggard.

Field was the printer of Shakespeare's first publication (*Venus and Adonis*), and also of *Tarquin and Lucrece*; and the question naturally occurs to us whether we can find out any reason which could have induced Shakespeare to employ the printer of Black friars. The answer of this question is to be found in these Registers, where we learn that Field was originally a fellow-townsmen of the poet, and therefore a most likely person to be sought out by him. Mr. Payne Collier was the first to point to this fact,\* and he further noticed that the goods and chattels of Richard's father, Henry Field, tanner of Stratford-on-Avon, were valued in 1592 by William's father, John Shakespeare. Mr. Blades, in his interesting pamphlet entitled *Shakespeare and Typography*, 1872, further suggests the possibility that when Shakespeare came up to London he sought out the townsman who had preceded him, and picked up that knowledge of printing which he exhibits in his works in the office of Field's master, Vautrollier. Some of the illustrations of Shakespeare's use of printing technicalities instanced by Mr Blades are

\* *Shakespeare Society Papers*, vol. iv. p. 36.

very apt, and in corroboration of the above theory he points out that Shakespeare quotes from those classics only for which Vautrollier had a licence. The bare incidents of Field's life are as follows, and unfortunately we know no more. He put himself apprentice to George Bishop, citizen and stationer, for seven years, from Michaelmas 1579; when it was agreed that he should serve the first six years with Thomas Vautrollier, to learn the art of printing, and the seventh year with Bishop. On February 6, 1586-7, he was sworn and admitted a freeman of the Stationers' Company, and his first registered publication was entered in December 1588. It appears from a list of master printers, printed by Mr. Arber (iii. 702), that Field married Vautrollier's widow in 1590, and succeeded to his old master's business; but Herbert states that he married Vautrollier's daughter, Jakin, in 1588. In 1591 Field took his younger brother Jasper as an apprentice; and on April 18, 1593, occurred the circumstance that makes him an interesting personage to us—viz. the entry to him of *Venus and Adonis*. Field was several times Warden of the Stationers' Company, and Master in 1619.

Thomas Thorp is more intimately associated with Shakespeare's life than the other publishers, on account of his enigmatical dedication to the *Sonnets*, which has caused so many fruitless guesses to be hazarded. He was fond of writing dedications to the books he published, most of which are laboured and confused in their language; and it is a curious illustration of the theory that the "Mr. W. H." of the *Sonnets* stands for William Herbert, Earl of Pembroke, that two of these are addressed to that nobleman. The translation of St. Augustine's *Citie of God* was dedicated in 1610 "to the Honorable Patron of Muses and good mindes, Lord William, Earl of Pembroke," by "Th. Th." who signs himself "your lordship's true devoted;" and exhibits throughout the dedication a more deferential tone than is to be found in that to Mr. W. H.

We learn from the Registers that Thorp, or Throp, was the son of an innholder at Barnet, and was apprenticed to Richard Watkins on June 5, 1584. On February 4, 1594, he was admitted a freeman of the

Stationers' Company; and in 1603 a book was entered to him, in conjunction with William Apsley, whose name appears on some copies of the *Sonnets*. On May 20, 1609, he entered "a booke called Shakespeare's Sonnettes," which was published in the same year. The year 1610 must have been a busy one in Thorp's life, for in it he dedicated Healey's translation of Epictetus "to a true favorer of forward spirits, Maister John Florio," and the St. Augustine referred to above, to Pembroke; and also,—which is not the least interesting fact—he published an anonymous play entitled *Histrionastix, or the Playfers Whipt*, which contains a satirical reference to Shakespeare's *Troilus and Cressida*.

What Shakespeare thought of Field, whom he employed himself, and of Thorp, who apparently published the *Sonnets* without their author's consent, must probably ever remain unknown, but fortunately his opinion of the careless and unprincipled Jaggard has been left on record. William Jaggard printed the first edition of the *Passionate Pilgrim* in 1599, and in 1612 he issued a third edition,\* on the title-page of which he had the effrontery to print "where-unto is newly added two Love-epistles; the first from Paris to Hellen, and Hellen's answer back againe to Paris." These love-epistles were written by Thomas Heywood, who very justly complained of Jaggard's conduct in a letter to Nicholas Okes, the printer, at the end of his *Apology for Actors* (1612). He there writes: "I must acknowledge my lines not worthy his patronage under whom he hath publisht them, so the author [Shakespeare] I know much offended with M. Jaggard (hath altogether unknowne to him) presumed to make so bold with his name."

We find from the Registers that in 1615 several books which previously belonged to James Roberts were transferred to Jaggard, and one of these was the 100 *Mery Tales* referred to by Beatrice in *Much Ado about Nothing*. In 1623 the association of the name of Jaggard with Shakespeare still continued, for then William Jaggard's son Isaac was one of the printers of the first folio. So much for the personal element. It is needless to point out all the instances in which

\* No second edition is known.

the Registers help us in the attempt to discover the true chronology of Shakespeare's plays, but we may note that it dates for us *As You Like It* in 1600, which was not printed until 1623 in the first folio; and gives us also the earliest years for *Hamlet* (1602), and *Lear* (1606), 1 *Henry IV.* (1597), and *Pericles* (1608). On November 8, 1623, were entered all the plays not hitherto printed, which were to be included in the folio.

An entry made on October 2, 1623, to the effect that "Master Blount entered for his copie a Booke called John Barclay's *Argenis*, translated by Benjamin Jonson," gives us information about a work the existence of which has never been suspected by any bibliographer. As this point has already been alluded to in our pages (see *ante*, p. 93), we need only add here that Mr. Arber holds that an entry in the Register proves the existence of the book entered. On the other side, however, we have proof that all registered books were not necessarily in print, for on January 18, 1626-7, there is an entry of the second part of the *Argenis*, "to be printed when it is further authorised."

This is a subject upon which we require more light, and it is an entirely new one for bibliographers to argue about. If Jonson's translation was ever printed, let us hope that some day a hidden copy may be brought to light, for a newly discovered work by Ben Jonson could not but create a sensation, although one might wish it to be a more interesting book than Barclay's *Argenis*, which, in spite of its once universal popularity, is now quite forgotten.

These four volumes form a perfect mine of information for the bibliographer, and we shall hope to return to them at some future time for further details. At present we still look forward with hope to the fulfilment of Mr. Arber's promise to complete the work by the issue of a fifth volume, to contain notes, index, etc.



### OLD SCOTCH PASQUILS.\*

**P**ASQUINADES or lampoons, it is said, received their literary baptism from Pasquin, the tailor satirist in Rome. To study old Scotch pasquils or satirical skits is to walk in a field where thistles and sweet-smelling clover grow together. Any hard-and-fast judgment will soon be confounded; brave stories and evil tales are strangely mixed; in the "set songes" we hear the "dints of Scotch swords," and an uproar arising from "pride, poverty, and greed." The fermentation of national life and thought is expressed with the extravagance of satire, and the reputations of noble men and women are bandied about in idle verse. On reliable authority we are informed that a pasquil by the Scots upon Edward I. was the cause of the dreadful vengeance that monarch took upon the unhappy citizens of Berwick. The "*perfervidum ingenium Scotorum*" is stamped in the rugged old Scotch pasquils. Their humour is of slight importance to their downright earnestness. Charged with intense bitterness, partly political, partly personal, and, as all things Scotch, partly religious, these lampoons were freely circulated during the fierce struggles between the Episcopalians and the Covenanters, and during the Jacobite insurrection. The bitterness of the times is exemplified by the history of one of the earliest pasquils which has come down to us. In 1618 one Thomas Ross published at Oxford a thesis showing the propriety of expelling all Scotchmen from England. For this he was tried at Edinburgh, and the libel is couched in language which, for its fierce royal indignation at the Crown having been most "devillischlie"

\* *A Book of Scottish Pasquils*, etc., 1827-8, in three vols., which, in a prefatory note it is stated by the Editor, Mr. Jas. Maidment, "has at least the merit of not containing one article which can, with propriety, be termed positively stupid." The impression was limited to sixty copies. A revised edition was published in 1868 under the title *A Book of Scottish Pasquils*, 1568-1715: 1868, Edinburgh, [Edited by James Maidment, Advocate.] *A Packet of Pesti-lent Pasquils* privately printed, 1868, Edinburgh, consists chiefly of the lampoons on Rev. David Williamson, "the uxorious clergyman who outstripped Henry VIII. in the number of his wives."

insulted, might with difficulty be equalled. After the manner of Scotch legal swearing, Ross is accused of having "falslie, sklanderuslie, calumniouslie, dispytefullie, and devillischlie ferzit and blasphemouslie utterit that villanous, infamous and devillische writt" which, with a beautiful regard to the Court records lest they should be similarly insulted or after ages polluted, is left out of the libel, "as nocht worthie to remane in ane Register to offend the earis or eyes of Posteritie." Every sentence reads like a foregone conviction, and ruthlessly smites the accused's hopes with the force of a Scot's mace. For this "haynous cryme" Ross met with a death in terrible keeping with the indictment: first his right hand "to be strucken off," then his "heid to be strucken off his body, and his heid to be thereafter affixit and set upon ane iron prick upon the nether west-port." Previously, in 1543, an Act was passed against the circulation of slanderous ballads, especially a new dialogue called 'Pasculas.' No copy of the dialogue is in existence.

One Stercovius, a Pole, who had a very unpleasant recollection of a visit to Scotland, published a legend full of reproaches against the nation. It reached the ears of James, who considered it an offence of such great moment that the Pole paid with his life the last penalty—somewhat over-severe—for such a poetic effusion.

No pasquils have been preserved in the numerous chap-books. Despite conjectures, it may safely be said that their authorship is unknown. As satiric personal verses they are as severe as any student can wish to find in the literary history of any country. They were written with political intentions, and were scattered in broadsheets throughout the land. The difference between them and the ballads is strongly marked. The pasquils had no elements necessary to gain the favour of the people; they told no story, they had no touch of sympathy, they spoke of nothing that interested common folk. In the ballads the people had a story in which they felt a true heart interest; with the lasting elements of genuine poetry and romance in their vigorous lives they present a contrast to the personalities that mar the best pasquil. After reading a blunt sentence of Knox, a love-song with its merry opening and sad ending,

or a ballad dripping with the blood from border halgiers, bright as the merry moss-troopers' spears, and cheery with an intense love of the brave border land, a pasquil seems tainted with personalities, gossip soured with ill-nature, or spiteful gibes from disappointed men. They were never popular, and the reason is not far to seek: they were written by men opposed in religious beliefs to those of the people, and were often hurled against their very ministers. Their literary value is not to be despised, and several lines are well worth remembrance.

These scurvy pasquils contain excellent lines which prove their reality. Here and there the verses are sunny with an old personality. In the happy quaintness of expressions we hold converse with the talk of centuries ago. They have all the force of true contemporary national life and thought, and very frequently bear the epigrammatic impress of the talk of the people. With an admirable frankness which staggers the boldest, we are told, in a line on a Lord Advocate, that

"Poets (my lord) have libertie to lie."

It bears a striking resemblance to a line in Langland's *Piers Plowman*—

"And have leave to lie all  
Their life after."

The verse proceeds with its humorous satire—

"Satire and Praise are both alike to thee,  
Such is the temper of thy jovial spirit,  
For thou're known to be a man of wit and merit."

In some sorry verses, bearing the grandiose title "An English Challenge and Reply from Scotland," is to be found the not unreasonable statement

"That poet lieth,  
That says he will not sing but fight,"

and with a hearty laugh he follows up his point,—

"But poets fighting always fleeth,  
Except with bottles in the night."

It cannot be said that the pasquils were deficient in pointedness. An Earl is unblushingly told in a tripping couplet, which readily catches our ears,—

"Yet for a modern statesman he was fit,  
For both were small—his fortune and his wit."

It is in no way remarkable to find moral

apothegms side by side with immoral lines. We notice a truism excellently well put in the words "Wit was a dangerous thing in former reigns," which excel any of the strained moral sentiments of Joseph Surface. This didactic sentence would form a text of many strange truths and many strange stories. It was true, unfortunately, beyond the narrow compass of Scotland. The curious may like to know that it may be checkmated by the sarcasm "Tho' void of wit, yet full of years," in a pasquil written of a minister by a son of a Marquis.

Sometimes we meet with a generous or a brave sentence, and a high-toned thought. Some lines tuned with genuine Saxon sentiments, breathing a healthy personality, and neatly expressed, surprise us. They have the firm grip of an earnest mind. In a few lines on an uninteresting subject of the Abjuration, we have a couplet worthy in every way not only of the Elizabethan but of any period:—

"Our fathers took oaths, as men take their wives,  
For better, for worse, the whole lease of their lives."

It would be difficult to excel this couplet for its vigour and beauty of expression and manliness of thought. But is it original? And in an old rhyme bearing a contemporary likeness in tone we are gently reminded, in a somewhat apologetic strain—

"In prose or verse 'tis seldom that we can  
Paint to the life the frailty of man."

Law and justice were painted in different colours in the grey north from what they were in the sunny south. It would be remarkable did any pasquil of the sixteenth or seventeenth century eulogise any Scotch judge. Law was satirised; it was sculptured out of sandstone in the sardonic shapes of the old gargoyles round the roofs of the abbeys, and the workmanship was roughly picturesque. For instance, it was said, and said with some truth,—

"Justice is now made up of might,  
With two left hands, but never a right;  
Wise men, who are sharp-sighted, find  
That justice sits with two eyes blind."

All placed in authority—nobles, politicians, and judges—were brought under the lash, and had their personal characteristics railed against and laughed to scorn. No one was so often

held up to ridicule as the President of the Law Courts, Lord Stair. Referring to the massacre at Glencoe, we have the sarcastic lines—

"He mock'd at murdering a single man,  
His noble aim reach'd a whole clan."

Even cool heads entered the arena, and Drummond of Hawthornden penned bitter lines against the bishops, while Montrose is said to have written a pasquil.

Whatever is merry or hearty is freely admitted into these pasquinades. It is a good brotherhood of humourists with a dash of the Bohemian element. Smiling and grinning lampoons, sunny with laughter and bright with wit, were eagerly welcomed without being barbed with personalities. There is the efflorescence of decayed flowers in their expression; while verses spiced with what we would now consider indelicacies were not rejected in these rugged old days, despite the outside "snarling whelps." Thus, for instance, the departure of ancient usages at a nobleman's marriage was satirised:

"No superstitious rite or idle jest,  
But godly psalms did grace the nuptial feast,  
Instead of garter loos'd or stocking flung,  
Six double verses to Martyre's tune were sung."

There is no want of rich humour for the wits of the time. Men loved each other for no better reason than they had been tipsy together. Their verses have a taste for him who can bring a good palate to enjoy the quaint seriousness of their old mirth. They were not slow in noticing "the crimson noses which in taverns haunt." They exercised the lash of satire in a way that would have done credit to the wits of Queen Anne's time, and scored their points with freedom. Presbyterians are pictured as

"With prayers of devout nonsense inspir'd,  
With sacred sack and holy brandy fir'd."

If notes are to be relied on, it was an age of drinking-bouts in the northern metropolis, as an old Scots Act has it under "the name of healths," and an age of "very big reid noses." Excuses for forenoon dram-drinking are summarised in the apology of an Edinburgh delinquent that he could not get room to drink in the afternoons, for then the best alehouses were filled with curates. In truth they are comedies and tragedies in the Scots

tongue. It is matter of serious ecclesiastical history that against a Moderator elect of the Church of Scotland there was an undermurmur of opposition, as he smelled of popery because he was unmarried. This forced the Benedick to declare he never thought virginity to be a virtue, and that it was the coldness of his "complexion" that debarred him from the felicity of marriage. In some of the verse the influence of the French is noticeable, with which nation the old Scotch were so long allied. One pasquil has a peculiar French flavour and a strong Scotch heartiness. The original spelling adds an additional charm to this surprisingly neat epigram :

"To save a maid St. George a dragon slew,  
A braue exploit if all yat sayed be treue.  
Some think ther be no dragons; nay, tis say'd  
Ther was no George; pray God ther be a maid!"

Another, on the nose of a Provost of Edinburgh, is worthy of quotation, but space forbids. The writer, a bishop, paid a severe penalty; he was "extruded" the University: the facial characteristic of the Provost was not to be joked about with impunity. But bishops in the north never were popular. The writer of a doleful pasquil against the bishops asks in a moment of poetic triumph, "A Bishop, and ane Heighlandman,\* how can thou honest bee?" The versification of the pasquils is none of the most melodious. To this there is one pleasing exception, possessing a musical cadence of the best of Scotch poetry and a charming pleasantry. At this distance of time age cannot rob it of the beauty of the bacchanalian rhyme. Its mock earnestness is irresistible:—

"O! John Carnegie in Dunlappie,  
Thou has a wife baith blythe and sappie,  
A bottle that is baith whyte and nappie;  
Thou sits, and with thy little cappie  
Thou drinks, and never leaves a drappie,  
Until thou sleepest like a tappie;  
O! were I John, I would be happie!"

Many of the pasquils are literally loaded with oaths. To swear like a Scot was once a proverbial expression, and here it will find ample support. It would seem it was then etiquette to swear. Legal writs were embel-

\* The Lowlanders' antipathy against the Highlanders and their intrigues is well expressed in the line that they had "no faith in plaids, no trust in highland trews."

lished with lawful swearing, priests swore solemnly, nobles cursed heartily, and the people's talk was interspersed with oaths unquotable. There was a clumsy coarseness in it all; they used oaths like singlesticks, not rapiers. Admirers of such a gentlemanly user of oaths as Chas. Surface will here meet with offence.

Swearing in the north was a national vice; and the Scotch Parliament, exercising the functions of regulators of the spoken language, tried to stamp it out by an Act containing graduated fines applicable to the "quality of offenders," each clergyman of the establishment being deprived of the fifth part of his year's stipend. The capacity with which our forefathers could swear in verse is truly wonderful. The old pasquils resemble the so-called portraits of the ancient Scotch sovereigns in grey Holyrood Palace, which are remarkable for the poverty of imagination and absence of any serious high aims. Their "dim yet mastering memories" stir Scotch feelings to their depths,—and, if their lives were worthy of dependence, Scotch history would in parts require to be rewritten. They abound with personal characteristics of men who figured largely across the Tweed in the sixteenth and seventeenth centuries.

JAMES PURVES.

*Solicitors Library, Edinburgh.*



## THE WOODCUTTERS OF THE NETHERLANDS.

BY W. M. CONWAY.

NO. V. THE FIRST ANTWERP WOODCUTTER.

(1484.)



THE remainder of the series of 16mo cuts for the *Rosary* and the *Meditations of Jordanus*, mentioned in connexion with the Second Gouda woodcutter, were, as was said, the work of another hand. It is not possible to refer any other cuts definitely to the same workman. Judging, however, from this small number, he need not delay us very long. He seems to have been careless and untaught—a



decidedly rude and feelingless workman—with no ideas about graceful arrangement of line or mass. Not only was he without originality, but he was also unable to follow carefully the lines already traced out. His figures are shapeless and altogether out of proportion, their faces frightful and expressionless. They are grouped together at haphazard. The outlines of drapery are stiff and angular, irregular in thickness, and arranged without any aim at harmony. The backgrounds of wall or window are out of perspective, and badly shaded with cold dead masses of short hatchings. The subjects left to him were almost all ghastly, and he treats them in a most painful manner, insisting only upon horrible details, and enforcing the brutalities of those who inflicted suffering, and not the heroism of the sufferer. He is the first and one of the worst of a set of men who cannot be called artists, and whose numbers increase among the woodcutters as the years pass on and bring us nearer to the end of the fifteenth century—a century which, as we know, brought with it at its close an epoch of strife and discord which sounded the death-signal of all the glorious life of activity to which the industry of the southern provinces of the Low Countries had given rise. A few stray cuts appear in the year 1486, in Leeu's printing office, calling only for a passing notice. The first is his new device. It represents the famous citadel of Antwerp, surmounted by an eagle; two banners float above the principal tower, bearing the one the arms of the Archduke Maximilian, the other those of the Holy Roman Empire. It is not well designed: the outlines, indeed, are firm and clear, but the whole is covered with a sprinkling of short blunt shade-hatchings, which destroy all general effect and give no added meaning. The block was constantly used by Leeu during the remainder of his life; after his death it came into the possession of Th. Martens.

Another cut, which reappears at least five times, represents a master teaching five scholars. The subject was one very commonly introduced on the title-page of educational books. It is therefore one of those for which a typical rendering became customary. Here we are shown the master seated in an imposing arm-chair raised on a

dais. The seat is very much too large to be comfortable. On one of the arms is a rest supporting an open book. The teacher holds an imposing birch rod in his hand, and addresses himself to five scholars who sit on a bench before him, their backs being turned to the spectator. Another cut found in company with this, and by the same hand, also displays a master similarly furnished, seated in a chair on the right of the cut. A scholar stands before him. Between them grows a tree whose trunk and branches are wreathed with scrolls. This forms another of the well-known types, commonly found in Germany, and probably copied from a German original.\* A book giving an account of the election and coronation of the Archduke Maximilian as king of the Romans contains a representation of the Coronation ceremony. The book itself I have not been able to see, but a reproduction of the cut (seemingly bad) is to be found in the *Messenger* for 1849. It would appear to be the work of the same artist as the other two.

The style of those cuts does not require much comment. The execution is careful, but not pleasing. The arrangement of the masses of shade is on the whole bad. The lines are thick, though clear, the shade-hatchings always mechanical, and never conducing to the general effect. The design, on the other hand, shows a certain advance, especially in the cut of the master and five scholars. The positions are natural, and even animated. The figures are well grouped with reference to each other. The faces are, however, somewhat devoid of expression. The whole presents a greater aspect of freedom. There is less stiffness, and more desire to represent the facts as they might be supposed to have occurred. The *naïveté* is gone, the simplicity which gave their charm to the quarto series finds no place here. We have a partly successful representation of very uninteresting people. It is only a half success. We are reaching the period of dull mediocrity, interesting only in so far as it may serve as an example of the art in development or decay. These cuts mark for us the introduction of the new period. They show

\* A similar design is found in two woodcuts preserved in the Cabinet d'Estampes at Brussels (S. II. 21, 235 and 252).

the distinct evidence of the influence upon neighbouring workmen of an artist to whom our attention must soon be directed. He had been working for the last three years at Haarlem for J. Bellaert, and we know that the connexion between that printer and Leeu was exceedingly close. It need not therefore at all surprise us to find that the woodcutters employed by Leeu should have imitated his style. The evidences of this imitation will become more clear after our attention has been devoted to the productions of the Haarlem school.

Two large sets of folio and half-folio cuts used more than once by Gerard Leeu were the work of the same woodcutter as the preceding miscellaneous blocks. They are met with for the first time, so far as we yet know, in the edition of Ludolphus' *Life of Christ*, published in 1487. This was illustrated by a most mixed assortment of prints. There were a large number of the quarto series of sixty-eight blocks; to fit these to the folio page there had to be made a considerable quantity of complementary cuts and side-pieces. A certain number of folios and half-folios by the Haarlem artist, or a workman of his school, are mingled with the rest, and the remainder consist of a set by the man under consideration. These, if separated from the others, form a fairly continuous series. It might indeed seem natural to suppose that the series would be found alone in some book for which it was specially intended, but this has not up to the present time been found to be the case. Some light is shed on the question by the existence of a few books printed at Antwerp during the first third of the sixteenth century, and illustrated by a set of cuts exactly corresponding to these, but belonging to the Old Testament. One of these, which represents the Fall, does actually occur in connexion with both sets, and thus affords a further link to connect them together. Even, however, if this were not the case, there could be no doubt whatever that we have here merely the divided parts of one long series; for the similarity of style and form is so striking that one glance is sufficient to establish their identity. It is clear that the whole series was made about the year 1487, and was intended to illustrate some trans-

lation or paraphrase of the Bible. The Old Testament part appears in the *Bibel gheslateert* on two occasions, and seems so exactly to fit the book, that I am led to suppose it probable that G. Leeu either printed or intended to print an edition of it with the New Testament included, and that for it he had this set of cuts made. The folios represent events in the life of our Lord or the Sacred history, parables, and scenes from the Apocalypse; the half-folios scenes from the Old Testament and the Four Gospels.

The print of Christ brought before Caiaphas possesses an interest as showing another instance of a woodcutter copying a well-known engraver. The cut is arranged in three compartments. On the left, in the interior of a room, Caiaphas is seated on a chair raised a few steps above the level of the floor, his right arm resting on the arm, and holding a rod in his hand. His legs are negligently crossed. Christ stands before him, bound, and with a rope round His neck. He is held by three men. On the right side of the cut Judas is seen hanging from a tree with his money bag tied about his neck; and above in the background he is again represented casting the pieces of silver on the ground before the priests. That portion of the cut which represents Christ before the High Priest is a rude copy in reverse of the corresponding engraving in the well-known Passion of Martin Schongauer.

In the year 1490 the Ludolphus cuts came into the possession of Peter van Os at Zwolle; a few seem to have been lent by him for a while to J. de Breda at Deventer in 1496. In 1499 they are all once more at Zwolle together in a fourth edition of the same book; and most of them reappear in 1519 in the same printing office.

In the following century, as I have said, the Old Testament cuts are found at Antwerp; they are not known to have had any travels.

So far as their style and design goes, they are amongst the worst productions of a bad period. They present every indication of having been done in a hurry by a careless workman, who was without interest in his work, and only strove to get it done as quickly as he could. The figures are awk-

ward and stiff, the extremities utterly shapeless, the faces frightful, the hair like masses of rope. The gestures are distorted, and the robes graceless. The backgrounds are entirely wrong, the buildings out of perspective, the trees without life, the hills and natural features of whatever kind perfectly false in design and treatment. The outlines are coarse and uncertain, varying in thickness without any regard to the solid form to be expressed; the shade-hatchings are often very long and pointed, arranged like black rays as a shadow to detach the figures from the ground. The details which are added are often unnecessary, whilst those that are omitted are of the most vital importance. Thus the distant hills are sometimes striped with thick bars of shade, while the people in the foreground seem to be standing or kneeling in the air, for want of a few blades of grass in the field, or a few bits of stone to suggest a road. The whole appearance of almost any of the set is suggestive of careless hurry. They are frightful to look at. Those copies of Ludolphus which I have seen have in most cases been carelessly printed also, so that the general effect of the whole was the ugliest imaginable. They mark a further step along the road of decline. The woodcutters have chosen to work in lines; and now the care is wanting to them to produce those lines properly. They begin to hurry and slur over their work, and the whole falls to pieces and becomes frightful at once.

A little 16mo cut representing the Angel dictating to St. Bridget is bad enough to be by this hand. The same may be said of a block made to complete the set for the story of the Seven Wise Men, which Leeu lent to J. Koelhof de Lubeck, a Cologne printer, in the year 1490. One of the blocks seems to have been lost by him, so that a new one had to be made. It was done by the same hand as a set made to illustrate the *Romance of Melusine*. In these the style is very strongly marked. The outlines, though firm, are rude, the features are shapeless and without expression. The foreheads are high and broad, the noses flat, the eyes large and round, the mouths big and sharp at the corners. The arrangement of the draperies is simple, but without grace. There are not

many fringed lines, but bands of parallel short hatchings frequently occur, as well as spaces covered with dull uniform shade. Short pointed hatchings are seldom found. The work is that of a rude vulgar workman, not at all of an artist. Now and then the figures are not devoid of life, but as a rule they are frozen into blocks of dead matter. I believe I am right in referring all the above cuts to the same hand, but they are without exception so utterly bad that they might well be the work of any man, however untaught.

#### NO. VI. THE HAARLEM WOODCUTTER AND HIS SCHOOL.

(1483 TO END OF CENTURY.)



WE have seen that about the end of the year 1483, Leeu, whilst still at Gouda, commenced using an entirely new fount of type. He had printed no books—at any rate none that have come down to us—since the end of the preceding year; and, as we have noticed, it is not unnatural to suppose that his time had been employed in casting types and other operations of a like kind. A certain portion of his new materials seem to have been sold to Jacob Bellaert, who with them started printing at Haarlem almost at the same time as Leeu recommenced working at Gouda. The first book published by Bellaert was a *Liden ons Heeren*. It was illustrated by a certain number of Leeu's set of sixty-eight quartos—a further proof of the close connexion which existed between the two printers. In addition, however, to these we find a device at the end of the book which is at once seen to be the work of a new hand. It represents a griffin holding a blank shield, no doubt intended to be filled up by the owner of the book. In the upper part is the shield of the town of Haarlem, hanging from an ornament. The design of this cut shows a certain amount of freedom and power. It is clearly the work of a practised hand. The outlines are not very firm, but they are pleasantly formed, and work together harmoniously. There is evidence of a certain amount of hesitation in the hand of the woodcutter, as though he had drawn the lines clearly enough upon his block, but had

not complete control over his hand in the cutting. The print is nevertheless on the whole successful, and is an ornament to the page, not a disfigurement.

On the 15th Feb. 1484, the *Sonderen troest* was printed at the same press. This was a considerably more extensive undertaking. It is illustrated by a large number of woodcuts. In order to economise his labour, and at the same time to fill the book with illustrations possessing a certain degree of variety, the artist adopted a kind of patchwork system. The principal series of cuts were of the quarto form. To adapt these to the width of the folio page a certain number of narrow cuts were made, one of which could be placed on each side of the larger cut; or four of them arranged side by side could combine to form a complete subject by themselves. The idea was not an unhappy one. The central cut in many cases represents the judge seated in his court, the side-pieces contain the respective pleaders who appeared before him, and thus a considerable amount of variation was possible without the necessity of making a great number of expensive blocks. The narrow pieces of course had to be designed with special reference to some one particular cut, but they were afterwards thrown together as need might require, and the backgrounds had to look after themselves. The result in the way of perspective is often surprising enough; for however well the principal figures may happen to agree, their accompaniments very seldom fall together, and the confusion is both wonderful and hopeless. Taking, however, each cut at its best, in its right place with its proper companions, the perspective is a decided advance upon what has gone before. The accessories of walls, windows, and pavements are more artistically chosen and more carefully finished. There is a greater amount of suitable detail added, a larger number of objects upon which the eye may rest, and which have to some extent at any rate been studied from nature. The figures, moreover, are more naturally rendered: there is less strain about them, less forcing of them into the required attitudes, and greater freedom of gesture and expression. This naturalism finds its expression still more plainly in the arrangement and flow of the draperies. There is no exaggeration

of multiplicity in the folds, and but little unnatural fulness; the whole is well and carefully laid. The lines give some real indication as to what the material used is meant to be, and distinguish happily enough heavy from light and stiff from flexible. The first cut in the book—a folio—is very remarkable. It shows more of an attempt at a pictorial composition than most others of the period. God the Father appears in the sky above, seen through an opening in the clouds with an angel on either hand. These are casting Lucifer and his troop headlong on to the earth. Sin descends with them, and its evil advent is symbolised by the shower of black spots in the midst of which they fall. In the upper part of the cut, on a hill and close to the edge of a precipice, Adam and Eve are standing by the Tree of Knowledge. Eve is taking an apple from the human-headed serpent, who is coiled round its stem. The tree is much more natural than any which have appeared up to this time, the branches having a curvature of strength in them, and seeming capable of growth. They are dressed with *masses* of foliage, and spread so as to hold Adam and Eve under their shadow. Behind the tree is a wall and castle; these, together with the edge of the precipice, form the enclosure of the garden. On the left side of the cut is a similar rocky elevation, but more broken and not the scene of any event. The two precipices enclose a narrow valley. Through it a river runs into the ocean beyond, stretching away under the shower of darkness. The upper part of the cut, as we have seen, represents the origin of Evil, as shown in the fall of angels and men. The lower is devoted to the Regeneration of which Baptism is the symbol. In the distance the Ark is floating on the surface of the waters; in the middle are the children of Israel, just emerged from the Red Sea, whilst the host of Pharaoh is overwhelmed in its waters; in front is Christ, standing in the stream, whilst John the Baptist, kneeling on the bank, pours water on his head, and the Dove hovers above it. With all this multitude of incident the cut is not crowded. The figures are all in natural positions; the horses of Pharaoh's host do gallop, and the devils are verily falling. Were it not for the reflexion of the ark in the water,

which takes the form of a series of long pointed lines, and produces the effect of a ship balanced on the back of a long comb, the whole would be an exceedingly pleasing composition.

It is further worthy of notice that an attempt has been made to fill the sky with clouds, the idea of them having clearly been taken from pictures in the style of Memling and Bouts. It would be tedious to trace the exact correspondence between the faces of shadow in the one and the rims of colour in the other, or to follow out the attempt which the woodcutter has made to indicate variations of colour by laying the shade lines in different directions. Such points will be readily enough perceived when the print is under the eye. The valley through which the stream runs is remarkable because it shows distinct signs of water-action; not that the artist had this object definitely before him, but in drawing his design he must have had a real valley in his mind's eye. So the rocks on each side have been eaten away and rounded off by the river, and this to so great an extent that the upper part of the precipice on the right overhangs in a quite impossible manner, and the castle on its brow must inevitably fall headlong into the sea. The same cliff reappears in one of the cuts in the Jason series. In itself, as I say, it is of course an impossibility; but, placed where it is, as the side of a narrow waterworn valley, the forms only are exaggerated, their nature being perfectly right. Lastly, the water is really water: it splashes about the feet of the horses, it eddies round in the corner where our Lord stands, it breaks into ripples in the distance where the corpses of the Egyptians go floating out to sea. There are many other good cuts in the book, but this is the most ambitious, the most restrained, and the most successful. The artist, as it were, leaps in his first book into as good a style as he ever attained. The most noticeable feature about his work is the weakness of his lines. With all his good feeling and aim at general effect, he very seldom succeeds in cutting his edges clearly and firmly. His lines always vary in thickness and are uncertain in length, so that if the effect depends upon them the result is a failure. On the other hand, when spaces of white have to be

dealt with he is quite at home. He tosses hair loose in the wind or curls the locks of an old man's beard with evident delight. He can throw benevolence even into the smallest face. He is always able to outline a white mass correctly. The principal side of any of his black spaces is in general correctly drawn, but he cannot cut the other side clean, he cannot finish it as a line.

He seems to have had a great facility in working, and to have been eager besides, but he was fettered by the traditions of the school. He was forced always to cut in lines, and yet lines were the very things in which he was weakest. Thus from time to time he sends forth a very bad block, and he never produces work of the first order. He was certainly the best woodcutter in his country at the time, but he fails from what he might have been, as many another has failed, by the throttling bonds of custom forcing him to do what, even in doing, he shows, consciously or unconsciously, that he feels to be wrong. When he has to cut clouds, or hair, or flames, or flowers, he lets his hand fly, and shows you how pleased he is to get a chance of digging into his block and thinking only of the piece he is cutting out, not of what he leaves standing. His shade-hatchings usually present considerable variety. He sometimes fringes lines with short hatchings, but then these are of all forms—one is never like its neighbour; the same is the case with jagged-edged lines. For a pleasant effect, however, you want harmony as well as variety, and this is given in these cuts to a really surprising extent. The attitudes of the figures are always unstrained, their expressions always quiet; the whole is perfectly simple and governed.

A further change was introduced by this artist in the scale of the figures in proportion to the size of the block. Previously each figure was more than half the height of the whole, at any rate in a quarto cut, so that there was but little room for background or added incident. A group of three or four people filled the whole space, and even so they often had to be crowded to get them in at all. In the new style, however, this is changed. When the events take place in the open air there is plenty of room left. The figures made smaller, and scattered about,

the hills are seen stretching away behind, and there is enough of sky above to give you a feeling of room. Breadth and space, then, greater freedom and more pleasing forms and expressions, are the characteristics about this artist dividing him from all others of his day.


The *Book of the Golden Throne of the Four-and-twenty Elders* was printed on the 25th of October in the same year as the *Sonderen troest*. At the commencement of each of the twenty-four chapters is a print representing the soul, as a girl, kneeling before one of the Elders and receiving instruction from him. The Elder in each case wears a broad-brimmed hat with a crown round it. A short cloak hangs over his shoulders, whilst beneath it a heavy robe falls to his feet. It is clasped under his arms, and then separates, showing the long garment which he wears below it. These twenty-four cuts are impressions from only four different blocks. In execution they are not so good as those above described, being somewhat formal and at the same time rather confused. The figure of the Elder is stiff, but the kneeling girl is generally graceful; her hair falls over her shoulders in wavy curls, and her dress is arranged in natural folds. In one instance the Elder is very badly drawn. He is represented as enforcing his remarks by the gestures of his hands. Put prominently forward as they are, their utter shapelessness is very noticeable. The man's position, too, is unnatural and wooden, his robe is without softness and his face without expression. In another case, however, his figure is very dignified. His head is covered with a quantity of curly hair, and he wears a thick beard. His features are clearly cut, his brow protrudes, and he is just in the act of opening his mouth to speak.

Three of the cuts in the *Four Last Things* of 1484 had already appeared in the *Sonderen troest*; a new one was however required for the chapter on Hell. This cut is remarkable because it differs from the usual Dutch type of which Leeu's quarto and the picture on the Alkmaar roof may be taken as fair examples. In those the mouth of Hell is seen open on one side, and devils are casting the condemned into it. In the background is a building filled with flames, and souls are seen in torment at the windows. On the

roof is an evil-looking devil blowing a horn, and a man by him holds up a drinking jug over which the word *nobis* is written. The Haarlem artist, however, discards all these adjuncts, and simply draws the huge gaping mouth of a hideous beast and a few flame-clouds floating about it. The reason for this change is not evident, and I do not know of its having been followed by any other wood-cutter; but it is interesting as showing that about this date the restraints of precedent were being thrown off, and artists were trying to stand on their own resources—with but little credit, however, as the result proved.



#### THE BOKE OF SAINT ALBANS.

“HE *Bokys of Haukyng and Huntynge, with other plesuris dyuerse as in the Boke apperis, and also of Cootarmuris, a nobull worke,*” better known as the *Boke of Saint Albans*, from having been printed by an unknown typographer at Saint Albans in 1486, is one of the rarest and most interesting of typographical antiquities; and the sale of a copy by Messrs. Christie, Manson and Woods, on Wednesday, March 8, 1882, for six hundred guineas, has naturally excited the special attention of all book lovers. Mr. Quaritch was the purchaser, and the reason which he himself gives for his great desire to possess the book is well worthy of being put in print. When this eminent bookseller was a young man and an assistant at Mr. Henry Bohn's, he was in the habit of spending his Sundays in visits to the principal places round London. On one of these occasions he walked to St. Albans and back, and the quiet old town (now a city), with its beautiful Abbey, made a deep impression upon him. As time went on he associated together the place and the book, and he determined that whenever an opportunity occurred he would buy the *Boke of Saint Albans*. He knew he must wait, for no copy had been sold in the present century except the Duke of Roxburghe's very imperfect copy, which was resold at the Marquis of Blandford's sale in 1819; and it is gene-

rally believed that there are not more than six copies in existence. At last the time came, and Mr. Quaritch's excitement at the opportunity before him was so great that he had three sleepless nights. He made up his mind he would give even a thousand pounds if he could not get the book for less. He obtained it, as we have already said, for six hundred guineas, and he naturally prides himself on the fact that he, who about thirty-eight years ago took his dinner in his pocket and scarcely spent a sixpence on his visit to Saint Albans, is able to buy for himself in 1882 this highly treasured volume.

We do not propose to describe this remarkable book, because the eminent bibliographer Mr. Blades has already done this as an introduction to the facsimile of the book lately issued by Mr. Stock; but we may be allowed to say a word on the beauty of the typography, which does the highest credit to "our sometime schoolmaster of St. Alban," as Wynn de Worde styles him. The question of where he obtained his type is left unanswered by Mr. Blades, and he finds himself as puzzled as his predecessors. The initial letters throughout the book are coloured, as are the coats-of-arms, and these have all the appearance of having been printed in colour. This colour gives a brightness and freshness to the volume that make it very agreeable to the eye. This copy has several leaves mended, and the corner of two leaves in facsimile, otherwise it is a fine and tall copy. The price which this book fetched does not seem excessive, considering its extreme rarity. Dibdin estimated a perfect copy at £420. The Roxburghe copy fetched £147, and was resold at the White Knights sale for £84. The only two perfect copies known are those in the collections of Earl Spencer and of the Earl of Pembroke. It is curious that we should know so little of the history of this fine specimen of early English typography. The printer has no name, and Dame Juliana Berners, whose name certainly appears in the book, is nothing but a name.



## REVIEWS.

*Works relating to Freemasonry, preserved in the Reference Department of the Wigan Free Public Library.* Second Edition enlarged. By H. T. Folkard. (Wigan, 1882.)

To the outside public Masonic literature does not greatly commend itself, whether because, like the mysterious records of Alchemy, it needs the interpretation of the initiated mind, or whether it is that the matters which get into print are no fair specimens of the traditional lore which is handed down through successive generations of entered apprentices, it is not for us to guess. *φωδῶντα στυγερῶν* to the uninformed, they are but the voice of one crying in the wilderness. Nor, if we are rightly informed, do the generality of the brethren greatly care for the somewhat dreary moral disquisitions which form the great bulk of Masonic writings. There are few students of Masonic archæology, few collections of Masonic books. The best library of the sort is believed to belong to the council of the "Higher Degrees" in Golden Square; the English "Grand Lodge" is by no means rich in books dealing with Freemasonry. Probably few public libraries are so well supplied as that of Wigan, whose Masonic collection is, we believe, due to the liberality of Lord Crawford. To him, a member of the Wigan Library Committee, and a prominent mason, the catalogue is dedicated by its able and energetic compiler, Mr. Folkard. The collection itself appears tolerably extensive and varied, though if Mr. Folkard intends to carry it on and increase it he will, we fancy, find no difficulty whatever in doing so. The value of the catalogue is considerably increased by the insertion of references to articles dealing with Freemasonry in periodicals, etc., in the library; and indeed this part of the work will be found useful to Masonic students generally, without reference to the Wigan Library.

*Catalogue of the Books in the Manchester Public Free Library. Reference Department. Index of Names and Subjects.* (Manchester, Henry Blacklock & Co., 1881.) 8vo, pp. vi, 614.

This is a very remarkable work, which does the highest credit to the authorities of the Manchester Free Library. They have produced an Index to their own library, which is so full and so admirably constructed that it cannot fail to be highly prized by all librarians and bibliographers as a valuable handbook of literature generally. These will without doubt place it on a shelf within reach, and we prophesy that the copies spread about the country will soon exhibit marks of having been largely thumbed. We talk of uncut and clean copies, and like to possess such desirable volumes, but what can please an author more than to see copies of his works that show signs of having been widely used?

The number of entries in this volume is very large, on account of the judicious manner in which the entries have been condensed. Each page with its two columns contains about two hundred titles, so that by help of the indication of the number of pages

given above, it is easy to calculate the number that the whole volume contains. These entries are under one general alphabet, and consist of both authors and subjects. Only those who have done work of this character can guess the amount of labour which Mr. Charles W. Sutton, principal librarian, and his assistants must have gone through to produce such a volume as this. The manuscript copy must have been so vast that the very thought of it quite appals the reviewer.

*A Bibliography of Robert Browning from 1833 to 1881*, compiled by Frederick J. Furnivall. (London, published for the Browning Society, by N. Trübner & Co., 188 ). 8vo, pp. 117-174.

We have already noticed Mr. Furnivall's Bibliography of Browning, which was issued last year as the first publication of the Browning Society (see *ante*, p. 29); and now we have to welcome a Supplement to that useful work. This Supplement is more critical than bibliographical, and perhaps for that very reason is specially readable and interesting. It is divided under seven headings: 1 contains contemporary notices of Browning's acted plays, commencing with *Strafford* at Covent Garden in 1837, and ending with *Colombe's Birthday* at the Haymarket and America in 1853; 2, Fresh entries of criticisms on the works; 3, Fresh personal notices of the author. 4, Notes on the Poems and the Bibliography; 5, Short Index. Here the volume ought to end; but although we must protest against the printing of matter after an Index, which is therefore unnoticed therein, we are glad to have some more critical notices and Mr. Nettleship's Classification of Browning's works. This little volume will delight all lovers of poetry who read it through paper-knife in hand.

*Through Siberia*. By HENRY LANSDALL. (London: Sampson Low, Marston, Searle and Rivington, 1882.) 2 vols. 8vo: vol. 1, pp. xviii, 391; vol. 2, pp. xii, 404.

The pages of a book on Siberia are not the place one would look in for bibliographical information, and we do not find that Mr. Lansdall has come upon many books in the course of his interesting travels through the country. He has supplied his volume with a full index, from which we learn that the prison of Irkutsk has been supplied with a library. There is, however, a very sufficient reason why we should notice these very important volumes—that reason being that Mr. Lansdall has added to his second volume a full bibliography of Siberia. This occupies seven pages, and contains the titles of books used by the author on Asiatic Russia, the Greek Church, etc., arranged in alphabetical order under their authors' names. From this bibliography we have taken, with the author's permission, the following list of some of the chief books on Siberia, and arranged them in chronological order.

- 1770.—*Journey into Siberia in 1761*. Chappé d'Auteroche.  
1802.—*Kotzebue's Exile into Siberia*.  
1808.—*Elizabeth, or the Exiles of Siberia*. Mme. de Cottin.

- 1825.—*Pedestrian Journey through Russia and Siberian Tartary*. J. D. Cochrane.  
1830.—*Travels in Kamtschatka and Siberia*. P. Dobell.  
" *Conquest of Siberia*. G. T. Muller.  
1842.—*Recollections of Siberia*. H. Cottrill.  
1848.—*Travels in Siberia*. A. Erman.  
1853.—*Revelations of Siberia*.  
1854.—*Travels in Siberia*. S. S. Hill.  
1855.—*My Exile in Siberia*. A. Herten.  
1858.—*Oriental and Western Siberia*. T. W. Atkinson.  
1859.—*Amur River Explorations*. Washington.  
" *Travels on Amur (in Russian)*. R. Maack.  
1860.—*Siberia to Japan*. P. M. Collins.  
" *Voyage down the Amur*. P. M. Collins.  
" *Sibirie Reise*. A. T. von Middendorff.  
1861.—*Upper and Lower Amoor*. T. W. Atkinson.  
" *Russians on the Amur*. E. G. Ravenstein.  
1863.—*Story of a Siberian Exile*. R. Pietrowski.  
" *My Escape from Siberia*. R. Pietrowski, n.d.  
1864.—*Overland Route from Peking to Petersburg*. Michie.  
1866.—*Adventures of a Serf's Wife*. Mrs. Agar.  
1870.—*Tent Life in Siberia*. G. Kennan.  
1871.—*Reindeer, Dogs and Snow Shoes. Siberian Travel in 1865-7*. R. J. Bush.  
1872.—*Russian Conspirators in Siberia*. Baron Rosen.  
1877.—*Expéditions Subloises de 1876, au Yenesi*. M. Théel.  
1878.—*Jeune Sibérienne*. X. de Maistre.  
1879.—*Reise nach West Sibirien*. O. Finsch.  
" *Visit to the Valley of the Yenesi*. H. Seeböhm.  
1881.—*Buried Alive*. F. Dostoyeffsky.

*The Records of St. Michael's Parish Church, Bishop's Stortford*. Edited by J. L. GLASSCOCK, jun. (London: Elliot Stock; Bishop's Stortford: A Boardman, 1882.) 8vo, pp. xii, 235.

It would appear from the contents of this very valuable volume, that the parish church of Bishop's Stortford is fortunate in the possession of important records. The author has carefully transcribed some of these, and added useful notes in elucidation of the different items. The books and papers consist of churchwardens' accounts from 1431 to 1440, from 1482 to 1582, from 1583 to 1661, from 1680 to 1700, and certain years from 1701 to 1785; vouchers or bills from 1663 to 1799, from which it appears that in 1685 the pay of "a trouellman" was 1s. 8d. per day, and that of a "laborer" 1s. 2d. Besides these there are some miscellaneous papers. The various items taken from the churchwardens' accounts are full of interest, and are worthy of a much more extended consideration than we are able to give them here. We will quote a few entries which are curious as giving particulars of the binding of books.

"1517.

Item, pd. to the bookebynder at on tyme his bargyn takyn a grete [in one sum] . . . xliiis. iiijd.  
Item, pd. for flower and woode for the bynding of the books . . . . . iijd.



Item, paid to the same bookbynder for mendyng  
and coveryng of the grete booke . . . . . xs.  
Item, paid for a skeyn to kefer w<sup>t</sup> alle the same  
booke . . . . . xijd.  
Item, paid for x bolyens and claspis . . . vijjd.  
Item, paid for iiij red skynnes for to lyne withall  
the keferyngs of the same books . . . xvjd.  
Item, paid for small naylis for the same books . . . jd.  
Item, paid to the same bookbynder for his reward  
assigned by the parishioners . . . . . xs.

In the inventories of the church goods, we notice the following service books—

Item, a wretyn massebooke, and iiij antiphenals  
[antiphonals or books of antiphons].  
Item, a legend iiij graylis [graduals] and ij manuellis  
[manuals] wretyn.  
Item, an Imnall pryntid and iij processonals in  
parchement.  
Item, iiij precessioners in paper of the new yng-  
lysshe.  
Item, iij pryntid massebooke and a venyte boke."

The volume is completed by an index of names, but we wish there had also been an index of subjects for the many points of interest raised by the contents of these registers are very important; but the author might answer to this objection that the points are so numerous that such an index would occupy scarcely less space than the book itself. The printing and binding is all that can be desired.

*Mother Shipton: a Collection of the earliest editions of her Prophecies.* 1. *Prophecies of Mother Shipton*, 1641. 2. *Strange and Wonderful History of Mother Shipton*, 1686. 3. *Life and Death of Mother Shipton*, 1684, with an Introduction. (Manchester, Abel Heywood & Son.) 12mo, pp. xxvii. 78.

This is a very opportune publication. Mother Shipton has been so much talked about, and the knowledge about her has been so vague, that it is satisfactory to obtain some critical remarks on the famous prophetess, although they result in the negative fact that nothing is known of her prophecies before the year 1641. If, however, this is the earliest date to which the literature of her prophecies can be traced back, we find that the subsequent contributions are somewhat numerous. This little volume contains a list of different editions, which occupies about seven pages. In the list is a Dutch translation which was published at the Hague in 1667. About this time much attention was directed to Mother Shipton on account of the report that she had prophesied the Great Fire of London, although the prophecy appears to have been singularly vague. The eighteenth century does not appear to have taken much interest in the prophetess, for according to the bibliography her prophecies were not reprinted between 1700 and 1797. Lately attention has been drawn to Mother Shipton on account of her supposed prophecy of the end of the world in 1881. We believe that this really made many credulous persons uncomfortable, and these persons will perhaps be surprised to learn that the prophecy was invented by Mr. Charles Hindley, in 1862. It has been a rather favourite occupation of facile speakers to improvise prophecies, which they attributed to Mother Shipton. Thus did John Taylor,

editor of the *Sun*, as also the still wittier Præd. The materials for Mother Shipton's life are not very satisfactory, and her portraits are too unprepossessing to be trustworthy. Some authorities give the date of her birth as 1486, while others say she died in 1651, at "over seventy." The popular opinion is that she lived in the reign of Henry VIII., and prophesied that Wolsey should never be at York. Those who wish for further information on these various points, and as to how her supposed tombstone was found to be a Roman tablet, must refer to the book itself, which we understand is the work of Mr. Axon.

## NOTES AND NEWS.

THE literary separation of the two close friends, who have been hitherto known to the public as one author, is worthy of special note. It is announced that M. Chatrian is about to devote himself entirely to dramatic composition, and that M. Erckmann will continue to add to the series of romances of Alsatian life, which have so long made the compound name of Erckmann-Chatrian famous. The friendship of these two has existed since boyhood, when they first began to write novels together which no publisher would print. A good instance of the comparability of literary labour and tastes with devotion to business duties is exhibited in the career of M. Chatrian, who entered the service of the Chemin de Fer de l'Est as a clerk, at an annual salary of £50, and who is now Director of this railway.

ON March 27th, 28th, 29th, and 30th, was sold, at the Hotel Drouot, Paris, a fine collection of books, mostly large-paper copies, illustrated with vignettes and etchings before letters, and well bound. They had been the property of the late M. Edmond Maas, and on March 28th and 1st of April, the illustrated works and ancient engravings forming the cabinet of a Mons. C. were sold at the same place.

THE sale of the fourth portion of the Firmin-Didot library will take place in the first fortnight of June, when the books and MSS. relating to theology, jurisprudence, science, and art, and a collection of books illustrated with woodcuts, will be dispersed. Among the MSS. are the Missal of Monte Cassino (1404); Books of Hours with Illuminations, executed for Anne de Beaujeu, Regent of France, for Mary of Burgundy, King René of Anjou, Marguerite de Rohan (grandmother of Francis I.), Louis XII., etc.; several treatises by Leonardo da Vinci, with drawings by Poussin, etc.

THE valuable library of topographical and other books relating to Shropshire and Wales, late the property of Mr. J. Sides Davies, deceased, has lately been sold by auction by Mr. Whitfield, of Oswestry. Mr. Davies was known for years to be an industrious collector, and his collection included many scarce and rare works. Amongst these were Eytton's *Antiquities of Shropshire*, a complete and uncut copy; Owen and Blakeway's *Shrewsbury*, bound in half Russia, edges

uncut; the copy of Hulbert's *Salopian Magazine*, formerly the property of Mr. H. Pidgeon, a well-known Shrewsbury collector, which possesses the highly objectionable plate that once was "the talk of the county"! *Leaves out of the Book of a Country Gentleman*, by the "Man of Patents and Knick-Knacks and Contrivances," Mr. Parker, of Sweeney; Duke's *Antiquities of Shropshire*, the work of Lloyd, of Drenwydd. Of more modern Salopian works there is Walcott's *Four Minsters round the Wrekin*, and Mrs. Stackhouse-Acton's *Garrisons of Shropshire*—a book that lady issued at a guinea for the benefit of a charity, and which reached a couple of guineas in the market in a couple of years! Hartshorne's *Salopia Antiqua, Bygones for Wales and Shropshire*, a complete set of very rare occurrence, as there are not more than ninety copies in existence. Of books interesting to Wales there were Rowland's *Mona Antiqua*; a fine copy of Parry's *Royal Progresses*, Yorke's *Royal Tribes*, *The Cambro-Briton*, *The Cambrian Quarterly Magazine*; and last, but not least, Westwood's *Lapidarium Wallia*. Of smaller books, ancient and modern, there was an endless variety from Churchyard's *Worthines of Wales* down to *An Alarme for Sinners* by a Shropshire clergyman who was hanged!

A VERY important addition to the library of the Paris Opera House is reported. It consists of a complete collection of the libretti of all the operas, ballets, and other lyrical pieces produced at the different theatres in Milan, up to the present date. This collection was formed by Lodovico Silvestri, author of a *Life of Rossini*, and comprises about 2,800 libretti, bound in 178 volumes.

A NEW monthly journal, entitled *Nuntius Romanus*, has just been published at Rome, under the auspices of the Apostolic Teaching Society. It is entirely in Latin, and will contain the Encyclical letters and constitutions of the Holy See, the decrees of the Roman Congregations, etc. The subscription is four francs a year, and the address of the Editor is 96, Piazza Farnese, Rome.

ON Feb. 20th, at the age of sixty-eight, died in Paris, Auguste Fontaine, one of the most famous secondhand booksellers in that place. He was hardly fifteen years of age when he became the assistant of a M. Leroi, in the Place du Louvre, but after being with this bookseller for a few years, he started business with another bookseller's assistant, in 1834, at the Passage des Panoramas, and for twenty years they sold nothing but new books and prizes. In 1854, when his partner, Mr. Dandin, retired, he turned his attention to secondhand books, and many valuable books have since then passed through his hands. He was short and stout, but very active, and had an agreeable manner.

THE third part of Mr. Gomme's list of *Books on Local Government* will appear in our June number.

THE *Polybiblion* mentions the fourth part of Father Ingold's *Essai de Bibliographie Oratorienne*, which does not contain many names; but all are famous, and Malebranche is the greatest of them. The fourth part will complete the work.

MR. GOMME'S *Bibliography of Folk Lore Publications in English* is beginning to take form. It is arranged under Authors' names, and the letters A and B having been printed, are now in proof under revision previous to being published in the *Folk Lore Record*.

It is proposed to hold an International Exhibition of the Graphic Arts and of Book Manufacture at Leipsic from the 6th to the 13th May, at the time of the Easter Fair. The project has been very energetically taken up, and the Exhibition promises to be one of very great interest.

THE new Irish monthly paper *Hibernia* contains an article on the National Library of Ireland and on a pamphlet published by the librarian, Mr. William Archer, F.R.S. The erection in Dublin of a new and suitable building is strongly urged, as the present Natural History Museum is in every respect an unsuitable place.

THE sale of the second portion of the great Sunderland library commenced on Monday, 17th, and was concluded on Thursday, 27th April, at Messrs. Puttick and Simpson's rooms in Leicester Square. The total of the first day's sale amounted to £838 7s. A full account of the sale will be given in our next number.

THE Russians commenced the formation of a special library of the works of their great author Pushkin about two years ago. The Library now consists of 500 works, including numerous translations.

AN interesting exhibition of books to which Dr. Joseph Danks, a famous Hungarian connoisseur, has contributed largely, was opened on the 5th of March.

Cardinal Newman had lately to repudiate any knowledge of a book that had been attributed to him. The *Nonconformist* published a letter from a correspondent giving extracts from a *Life of Bishop Bonner*, said to have been written by Cardinal Newman while still a member of the Church of England, and containing some very offensive remarks concerning the Anglican Church and Protestantism. In reply the Cardinal sent the following letter to the editor of the *Nonconformist*, which was printed in that paper:—

"Sir,—You will be glad to know that I have nothing whatever to do with the 'Life of Bishop Bonner,' or its dedication; that I never read the book; and that I do not know who wrote it. From the specimens which your correspondent gives of it, I believe it to be a ponderous and stupid squib against Tractarians, embodying in its composition several sentences and phrases, apart from their context, from various of their works, such as 'unprotestantising the Church of England'—sentences and phrases which they certainly did adopt, and which they never have been ashamed of. However, about the origin, author, and composition of the book I know nothing and care nothing; only I am sure that no one who knows me or my writings ever so little will impute to me such vulgar stuff.

"I am your faithful servant,

"JOHN N. CARD. NEWMAN.

"Birmingham, Jan. 2, 1882."

## CORRESPONDENCE.

## A BOOKWORM'S PRAYER.

THE Rev. William Paul, D.D., of Banchory-Devenick, N.B., in his entertaining book on the *Past and Present of Aberdeenshire* (Aberdeen, 1881) tells an amusing story which may be acceptable to the readers of THE BIBLIOGRAPHER. It is to this effect: One of the better class of the humble visitors at the house of Mr John Hutcheon, the minister, at Fetteresso, about the year 1763, "was a well-disposed, harmless creature, who made great pretensions to learning, and boasted of his collection of books, which he expressed great veneration for, and prayed for as follows, before going to bed:—' Bless my books: all my Bible books, all my *hocus pocus*, and all my *leger de-main* books, and all my other books, whether particularly mentioned at this time or not.'"

J. POTTER BRISCOE.

## THE A B C AND CATECHISM.

(I. 133.)

You say, "John Day printed tens of thousands of a school-book entitled, *A, B, C, with the Little Catechism, etc.*; yet where can we see a copy?" I have nothing quite so far back as John Day's time, but I have a copy of *The A B C with the Catechism; that is to say, an Instruction to be learned of every person before he be brought to be confirmed by the Bishop*. London: printed for the Company of Stationers, 1771. Cum Privilegio. It is a tract of 16 pp., of foolscap octavo size. The title-page is surrounded by a heavy ornamental border, the royal arms forming the upper part. On p. 2 there is a rude woodcut representing the interior of a school, with the master in the act of instructing a number of pupils. The part of the page not occupied by the woodcut contains the Roman and Arabic figures, with their corresponding values indicated by words. Page 3 contains the alphabet in German text, black letter, Roman and Italic capitals, and "lower case," together with a table of the most common combinations of vowels and consonants, such as *ab, ac, ad, af*, etc. Then follows on p. 4 the Church Catechism, the tract concluding with several forms of "graces to be said before and after meat." Each ends with this couplet:

"God save His Church, our King and Realm,  
And send us peace in Christ our Lord."

At the bottom of the last page these lines occur:

"This little catechism learned  
By heart (for so it ought),  
The Primer next commanded is  
For children to be taught."

This has a strong flavour of "Tate and Brady."

If any of your readers possess copies of earlier editions of this interesting instruction-book, I hope they will send an account of them. My copy is in remarkably good condition—perfectly clean, and uncut.

R. B. P.

## UNCUT BOOKS.

WHAT is the proper word to use when one wishes to describe a book the leaves of which have not been cut open with the paper-knife? I have seen the expression "unopened leaves" employed, but that does not seem very appropriate. The accurate, painstaking German can say *unaufgeschnitten*, contracted to *unaufg.* when he wishes to indicate such a condition, whilst *nicht beschnitten* is used to denote books not ploughed down. The French, I think, say *non coupé*, and *non rogné*, when wishing to describe a book "not cut open" or with "uncut edges."

A CATALOGUER.

## VENOMOUS BEASTS SENT OUT OF IRELAND.

IN the *Life of the Glorious Bishop S. Patrick*, page 86, printed at S. Omer's for John Heigham in 1625, we find the following:—

"How S. Patrick freed Ireland from the encombrance of Diuels, Magitians, and venomous beasts. Ireland, since its first inhabitation, was pestered with a triple plague; to wit, with great abundance of venomous beasts, copious store of Diuells visibly appearing and infinit multitudes of Magitians, that the like is not recorded of any other country or kingdome. The glorious; and most fervent prayers, and other exercises of deuotion, to deliuer the Iland of that triple pestilēce, the most excellent Prelate taking the staffe or wand of Jesus into his sacred hand, and eleuating it after a threatning manner, as also by the fauourable assistance of Angels, he gathered together in one place, all the venomous beasts that were in Ireland, after he drave them up before him to a most high mountain hanging ouer the sea, called them *Cruach-anailge*, and now *Cruach, Padruig*, that is S. Patrick's mountain, and from thence he cast the downe in that steepe precipice to be swallowed up by the sea; O singuler signe, O magnificent miracle unseene, and unheard of since the beginning of the world, now known & spoken of by al nations: after directing his face towards the Ile of Man, and blessing it with all the other Isles by him conuerted to Christ by help of his prayers he procured them the same singuler benefit. Of the Magitians he conuerted and reclaimed very many, and such as persisted incorrigible, he rooted them out from the face of the earth. By his prayers he obtayned of God that the apparitions and illusions should not molest the Christians from thence forwardes."

S. SAIT.

Gateside, Whicham, Cumberland.

## UNIVERSAL BIBLIOGRAPHY.

IN your Prospectus it was stated that you proposed to admit descriptions of books and editions not noted in the standard bibliographies. Will you allow me to suggest that these descriptions should be printed on one side of separate slips of thin paper, which could be cut up and pasted into the subscribers' *Loumdes*, *Brunet*, etc. If, in the case of English works, the notices were printed uniform in type and column with *Loumdes*, and in the case of foreign books with those of *Brunet*, it would be a further convenience. I permit

myself another suggestion in the same connection: viz.,—that a monthly list of references to Auction and other Book-Catalogues, recording books "not mentioned in" *Lowndes*, etc., would be very convenient to collecting subscribers. A very brief reference would suffice—merely name of author, catalogue, and number of lot.

New editions of *Lowndes* and *Brunet* are much wanted, and it is much to be desired that some concerted action be taken by British and foreign librarians, collectors and booksellers towards the production of some adequate guide to literature and the value of books. I feel sure that a work produced by a worthy combination would meet not only with the widest acceptance, but with great financial success, and I trust that you may see fit to give the matter consideration and treat it editorially. A year which is to be signalled by the dispersion of the Sunderland and Hamilton collections seems a fitting one for the initiation of a Universal Bibliography.

Florence.

S. S. L.

[A Universal Bibliography has long been a desideratum, but public opinion now inclines to the view that each country should prepare its own Bibliography. The Library Association of the United Kingdom have for some time had under consideration the practicability of preparing a "Catalogue of English Literature," and have prepared a code of rules for the purpose. We doubt whether it would be advisable to print additions to *Lowndes* or *Brunet*, except in the case of very rare books; but we hope that our correspondent's letter will elicit various opinions from others, and we propose in due course to have an article on the subject.—ED.]

#### THEOPHILUS SPIZELIUS, ETC.

CAN you give me any information about the following volumes and their authors? The first two are curiously illustrated with engravings by Raphael Custodis and Melchior Haffner.

1. *Vetus | Academia | Iesv Christi, | Iconibus | Exemplis et Documentis | Priscorum Pietatis | Veræ Doctorum | et Professorum | Illustrata. | Authore | Theophilo SPIZELIO. | Augustæ Vindel(icorum). | MDCLXXI.*

2. *Templum | Honoris | Resuratum. | etc. | Authore | Theophilo SPIZELIO. | Augustæ Vindel(icorum) | Typis Koppmayerianis | Prostat apud Gottlieb | Goebelium. | Anno M DC LXXIII.*

3. *Memoria | Thaymasiandri | Lutheri | Renovata | - - | Sub præsidio | Iohann. Conradi Dannhaueri, | Argentorati, Typis Friderici Spoor. Anno M.DC.LXI.*

JAMES MAVOR.

Devonbank, Maxwell Road,  
Glasgow.

#### "THE ELZEVR CURTIUS."

I POSSESS a copy of the "Curtius" printed by the Elzevirs at Lugd. Bat., in 1633, and which is, I believe, the last of the three editions printed in that year. On looking it up in "Dibdin" and "Moss," I find they say that the Elzevir edition of this date is

distinguished, among other marks, by having at the page which ought to have been numbered 81, a plate representing the temple of Jupiter Ammon.

My copy, however, has this plate at the page which ought to have been numbered 75; which is, according to Dibdin, a distinguishing mark of the edition of 1653.

I should be much obliged if some of your readers could inform me whether mine is a genuine or spurious edition, and whether Count Reviczky, from whom Dibdin takes his description, is correct. I should also be glad to know if there should be a map opposite to the head of Alexander in the spurious Elzevir edition of 1670.

E. G. DUFF.

Park Nook, Liverpool.

#### BIBLIOGRAPHICAL EPITAPHS (I. 82).

THERE is an epitaph of character similar to those given in the above article in Johnson's *Typographia*, vol. ii. p. 664, commencing, "Here lieth the outer form of Typography Page, a Printer of the first magnitude, who for *Distributing the Pearl of Charity* was perhaps a Nonpareil," and so on. The various allusions are of a highly technical character, and unintelligible except to those intimately acquainted with the *arcana* of the printing office.

R. B. P.



#### BOOK SALES.

MESSRS. SOTHEY, WILKINSON, & HODGE.—*Feb. 20th, 21st, 22nd, 23rd*—Collections of books. Lot 21, Museum of Painting and Sculpture, 17 vols., Hamilton's English School, 4 vols., 1829-33. £10 5s. 57, Architectural Example, Collection of Wood Engravings, 17 vols., £10. 72, Franz Hals' Etchings, 1873, £5 7s. 6d. 79, Owen Jones's Grammar of Ornament, 1856, £10. 85, Royal Gallery of Art, by S. C. Hall, 48 parts, £8 15s. 91, Vernon Gallery, by S. C. Hall, proofs, 5 vols., £7 7s. 92, Another copy, £7 10s. 151, Museum of Painting and Sculpture, 17 vols., 1829-33, £7 15s. 152, Ruskin's Modern Painters, vol. 1. 4th ed., vol. 2, 2nd ed., vol. 3. 4, 5, 1st ed., 1848-60, £22. 186, Turner's Southern Coast of England, *original impression*, 1826, £10 15s. 198, Turner's Harbours of England, artists' proofs, 1856, £10. 199, Turner's Views in England and Wales, vol. 1, India proofs, £7. 217, Royal Gallery of Art, £10 15s. 231, Roberts's Holy Land, 2 vols., 1842-43, £5 5s. Scott's Novels, illustrations, India proofs, 6 parts, £9. 240, Moore's Irish Melodies, proof plates by MacIise, 1851, £5 17s. 6d. 241, Roberts's Holy Land, plates coloured in imitation of the drawings, 1842-46, 28 portfolios, subscribers' copy, £56. 242, Turner Gallery, artists' proofs, 1859, £13 15s. 243, Pyne's Lake Scenery, coloured plates, 2 portfolios, £5 12s. 6d. 246, Turner's Views in England and Wales, Etchings 19 parts, 1827-35, £5 17s. 6d. 686, Bale's Chronicle, on vellum, 1729, £5 2s. 6d. 688, Bewick's Land

Birds, vol. 1, 1800, £3 15s.; Bewick's British Birds, 2 vols., large paper, 1805, £8 10s. 6d.; Bewick's Quadrupeds, large paper, 1807, £3 17s. 6d.; Bewick's Select Fables, 1823, £2 12s. 6d.; Bewick's Quadrupeds, large paper, 1820, £4 16s. 700, Breviarium Romanum, MS. on vellum, 15th century, £4 4s. 719, Daniel's Poems, 1605, £4 15s. 721, Dibdin's Bibliomania, large paper, 1842, £6 12s. 6d. 722, Dickens' Memoirs of Grimaldi, 2 vols., 1838, £6. 724, Drummond of Hawthornden's Poems, 1656, £4 8s. 738, Horæ Beatæ Mariæ Virginis, MS. on vellum, 8 miniatures, 15th century, £7 15s. 739, Horæ, in MS. on vellum, 24 large paintings, 24 miniatures, etc., 15th century, £23. 740, Horæ, in MS. on vellum, 3 large miniatures, 15th century, £7 15s. 763, Percy Anecdotes, 2 vols., 1826, £5 15s. 769, Racine, Berenice, 1st ed., 1671, £5 15s. 774, Ruskin's Stones of Venice, 3 vols., 1858-67, £8 17s. 6d. 775, Seven Lamps, £5. 776, Modern Painters, 5 vols., 1867-67-60, £20 10s. 777, Scott's Waverley Novels, 48 vols., 1830-33, £5 2s. 6d. 780, Shakespeare's Works, Knight's Pictorial Editions, 8 vols., half mor., 1838-43, £8 12s. 781, Another copy, 56 parts, £5 10s. 787, Voltaire, Romans et Contes, 3 vols., 1778, £7. 790, Walton and Cotton's Angler, by Sir N. H. Nicholas, 2 vols. in 4, 1836, £27. 805, Sancta Barbara Leven, MS. on vellum, £12. Becker und Hefner, Kunstwerke, 3 vols., 1852-62, £8 12s. 819, Bullock's Virginia, 1649, £11. 824, Collier's Illustrations of Early English Popular Literature, 2 vols., 1863-4, Illustrations of Old English Literature, 3 vols., 1866, calf extra, £12. 829, Dickenson's Remarkable Deliverance from Shipwreck and the Cannibals of Florida, 4to, Philadelphia, 1699, £34 10s. 846, Sheridan Knowles's Works, 7 vols., 1873, red mor., only 25 copies printed, £21. 861, Sarum Prymer, 1543, £25. Shakespeare's Merchant of Venice, 1637, title in facsimile, mor., £5. 868, Thackeray's Pen and Ink Drawings and Coloured Sketches, 1827-40, £26. 872, Wood's New England's Prospects, 1639, £9 5s. 879, Biblia Polyglotta, ed. B. Walton; Castelli Lexicon, 8 vols., 1657-69, £11. 880, Biblia Germanica, 1483, £10 15s. 883, Brant's Ship of Fools, 1570, Nuremberg, some leaves in facsimile, £8. 884, Brant's Stultifera Navis (Latin and English), some leaves in facsimile, 1570, £15. 887, Chaucer's Works, 1542, £6 15s. 891, Cronicles of Englonde, 1483, wants some leaves, £56. 909, Lodge's Portraits, large paper, India proof, vols. 1 to 3, 1821-8, 12 plates wanting, £12 10s. 910, Lyndsay's (Sir David), Heraldic MS., edited by D. Laing, 1878, printed on vellum, £25. Purchas's Pilgrimage, 5 vols., 1613-25, title and some maps wanting, £8 8s. 930, Shakespeare's Comedies, etc., 1st ed. imperfect, 1623, £15. 931, 4th ed., 1685, title and dedication in MS., £6. 935, Stafford Gallery, 4 vols., large paper, £9 9s. 937, Thomson's Seasons, 1795, illustrated, £10. 939, Vetusta Monumenta, 6 vols., 1747-1847, £10 15s. 942, Androuet du Cerceau, Livre d'Architecture, 2 vols. in 1, 1648, £16 5s. Biblia Latina, Nurnberg (A. Coburger), 1478, £9 10s. 947, Champ de Drap d'Or, MS., gorgeously ornamented, 19th century, £76. 948, Ch onicon Nurembergense, 1493, £12 12s. Justinian, Institutions, 1478, Codex, 1479, initial letters, £11. 1011, Collection of Ballads, in 2 vols., folio, £14.

1353, Shakespeare's Works. Boydell's ed., 9 vols., folio, green mor., 1802, £10 7s. 6d. The total receipts for the four days' sale, £2,079 15s.

*Mar. 9th*—Sir Thomas Bouch. Lot 22, Proceedings of the Institute of Civil Engineers, 67 vols., 1837-80, £53. 112, Proceedings of the Institute of Mechanical Engineers, 28 vols., 1847-8, £17. 162, Billings' Baronial Antiquities, 4 vols., 1845-52, £9 10s. 195, Jones's Grammar of Ornament, 1856, £10 10s. 216, Richardson's Studies from Old English Mansions, 4 vols., 1847, £10 15s. 244, Architect, 21 vols., and parts, 1869-80, £10 5s. 247, Builder, 37 vols., and parts, 1843-80, £11 5s. 258, Engineering, 27 vols., and nos., 1866-80, £14. 259, Engineer, 47 vols., and nos. (wanting vol. vi), 1856-80, £11. 275, Nash's Mansions, 4 vols. in 2, 1813-49, £11 15s. 283, Rennie's British and Foreign Harbours, 2 vols., 1854, £12 15s.

*Mar. 10th, 11th, 13th, 14th*—Henry Davies. Lot 30, Bacon's Essays, 1st ed., 1597, £6 10s. 285, Burton's Anatomy of Melancholy, 1st ed., 1621, (mor. by Rivière), £20 10s.

A Selection from the Library of the Right Hon. A. J. B. Beresford Hope, M.P., was sold on Thursday, 23rd, and Friday, 24th Mar., by Messrs. Sotheby, Wilkinson, and Hodge. The total receipts for the two days' sale were £2316 10s. We are obliged to postpone the publication of further particulars. Two lots fetched each over £100: these were Lot 188, Biblia Polyglotta (Complutensian Bible of Cardinal Aimenès), 6 vols., morocco, by Clarke and Bedford, 1514-17, £166. 448, Shakespeare's Comedies, etc., first folio, 1623, verses inlaid and title and dedication repaired; morocco, by Clarke, £238.

The Library of the late Frederick Ouvry, Esq., F.S.A., was sold by Messrs. Sotheby, Wilkinson, and Hodge, on Thursday, 30th Mar., and five following days. The total of the six days was £6,169 2s. The highest prices realized were for 190, Barnfield's Encomion of Lady Pecunia, 1598, £105. 264, Collection of 370 Autograph Letters of Musical and Dramatic Celebrities in 5 large volumes, £245. 474, Dickens's Correspondence in two quarto volumes, £150. 1323, Ashbee's Facsimiles of the Quartos of Shakespeare, 48 vols., Subscriber's Copy, £176. 1345, Shakespeare's 1st folio, 1623, fine copy, sound throughout, red morocco, by Clarke and Bedford, £420. We hope to give a detailed account in our next number of this most important and interesting library.

Messrs. Christie, Manson & Co. sold the Library of Colonel S. Long and some other collections on Tuesday, Mar. 7th, and following day. This sale contained the copy of Dame Juliana Berners' Boke of Saint Albans, 1486, bought by Mr. Quaritch for six hundred guineas (see *ante*, p. 184).

Messrs. Puttick and Simpson sold the Library of the late Mr. W. Burges, A.R.A., on Monday, Mar. 20th.

We have also received from Messrs. J. Chapman & Sons, Edinburgh, catalogue of the Library of the late Hon. Lord Curriehill, sold by them 28th Feb., 1st, 2nd, and 3rd March, and Catalogues of Books sold by them on March 21st and April 19th and 20th.

From Mr. Dowell, Edinburgh, Catalogue of Libraries sold by him on *6th March* and three following days; and Catalogue of Collection of Books sold by him on *24th, 25th, 26th, and 28th April*.

Catalogue of the private Library of William Clogston, Esq., sold by Messrs. Sullivan Bros. & Libbie, 2, Beacon St., Boston, U.S.A., *Mar. 15th, 16th, 17th*.



### LIBRARIES.

#### *Ashton-under-Lyne.*—Free Library.

The Library was opened on Saturday, March 25. The late Mr. George Heginbottom bequeathed for the purposes of a library a sum of money with accumulated interest amounting to £570: with this 2000 volumes were purchased. Mr. Hugh Mason, M.P., presented 1000 volumes, and other important donations have been made. The Act was adopted last year.

*Ayr.*—At a stormy meeting held in the Town Hall on the 2nd February, the proposal to adopt the Free Public Libraries Acts was rejected by a large majority.

#### *Birmingham Free Library.*

The rebuilding of the Birmingham Free Library is now so far advanced as to enable the *Birmingham Daily Post* to give a detailed description of the structure. At the time of the disastrous fire, in January 1879, plans for enlargement had been adopted by the committee, and part of the work was carried out. The destruction of the building presented an opportunity of providing for the growing wants of the Library upon a more extended scale; and it was at length decided upon to commence the building now rapidly approaching completion, and of which Messrs. Martin and Chamberlain are the architects. Entrance is gained by a portico 32 feet wide and 12 feet deep, carried on granite piers with stone bases. Passing through a vestibule, the entrance-hall, 28 feet by 60 feet, and 45 feet high, is reached. The news-room (100 feet × 64 feet) and the lending library (82 feet × 75 feet) are both on the ground floor. The total height of these rooms, to the underside of the arches which form the ceiling, is 26 feet. The Reference Library is placed on the first floor, and roughly speaking it is shaped like the letter L. The principal room is of the same size as the news-room below—namely 100 feet × 64 feet, divided into a centre and aisles by a series of granite piers and columns. The total height of the centre part of this room is 50 feet to the underside of the ridge. The arched aisles at the side are 25 feet high. The wing or second room is 82 feet by 45 feet, covered in one span with an elliptical arched brick roof, the total height being 42 feet. Opening out of this wing is the Shakespeare Memorial Library, 30 feet × 21 feet 6 in., which is fitted in what may be called an Elizabethan style. Provision is made to accommodate 76,000 volumes (22,000 in the Lending Department and 54,000 in the Reference Department), exclusive of the Shakespeare Library and the space contained in several store-rooms.

*Kingston-upon-Thames Free Public Library.*—The temporary premises are now being fitted, and will be opened shortly. The annual income from the 1d. rate will only amount to £320, and the Committee ask for help in the formation of a Library. The Librarian is Mr. Charles Baxter.

*London (South) Free Library and Fine Art Gallery.*—A meeting under the Presidency of the Lord Mayor in aid of this Library was held at the Mansion House on March 10th. The Library contains 3,000 volumes, and 1,500 of these were lent out during the past year.

*Manchester Free Library.*—A new branch was opened at Deansgate, April 5th. The cost of the building, including fittings, amounts to about £12,000. The total number of volumes is nearly 18,000. There is a reading-room for boys.

*Twickenham.*—The adoption of the Free Public Libraries Acts for this town has just been agreed to by a large majority of the ratepayers. 2,024 voting papers were issued, 583 of these were returned blank, 985 were for the adoption and 309 against, making a majority of 676.

WE have received the following Reports, etc. :—

*Cambridge, Mass.*—*Harvard University Bulletin*, No. 21, or Vol. 2, No. 8, January 1882. Edited by Justin Winsor.

*Liverpool.*—Free Public Library, Museum, and Walker Art Gallery—Twenty-ninth Annual Report of the Committee.

The total number of volumes in the library is 74,830, and the number added during the year 2,372. The number of volumes lent out during the year 512,638, number of issues of quarterly and monthly magazines 64,789, of weekly periodicals 236,968, and patents consulted 14,130. The second volume of the Catalogue of the Reference Library, by Mr. Cowell, the chief librarian, has been issued. It contains 703 pages, and includes all the books received from 1871 to 1880.

*Plymouth.*—*Free Public Library*—Fifth Report of the Committee (containing the Report of the Librarian, Mr. W. H. K. Wright). The number of volumes issued in all departments during the year 1881 was 162,048. The total receipts for the year were £813 9s. 3d.

*Preston.*—Free Public Library and Museum—Third Annual Report of the Committee for the year ending December 31st, 1881. Number of volumes in the library, 9737; number of volumes issued in 1881, 88,605.

*Wigan.*—*Free Public Library*—Fourth Annual Report of the Librarian (Mr. H. T. Folkard).

The total number of volumes in the library amounts to 25,332. 58,746 volumes have been issued to borrowers. The Reference Library is open on Sundays, and a list of the principal works read on that day is here given.

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## PREFACE.



TWELVE months have elapsed since this journal first appeared, and two volumes are now completed. When a work of this kind is started, it is necessary to make promises, in order that those who wish to support it may know what they are to expect; but after a year of publication the editor is justified in saying, "You see what has been done in the past. We propose to work in the future on the same lines, only endeavouring to make the publication more worthy of the support which it has received from all interested in book lore."

We may, therefore, be excused from giving here any programme of future work, as that will be found elsewhere, but we should like to be allowed to make use of the opportunity which this preface affords us to ask for wider literary support from our readers. We are not ungrateful for the important assistance which we have already received, but we are sure that many more could help us. In most collections of books there are some marginal notes, of interest either on account of the value of the information or of the fame of the writer. THE BIBLIOGRAPHER is an appropriate receptacle for these. Then, again, those only who have to

deal with old books know how many still remain unregistered. We shall be glad to receive descriptions of all English books which are unnoticed in Lowndes's *Bibliographer's Manual*, Watt's *Bibliotheca Britannica*, Allibone's *Dictionary of English Literature*, or Hazlitt's *Bibliographies*.

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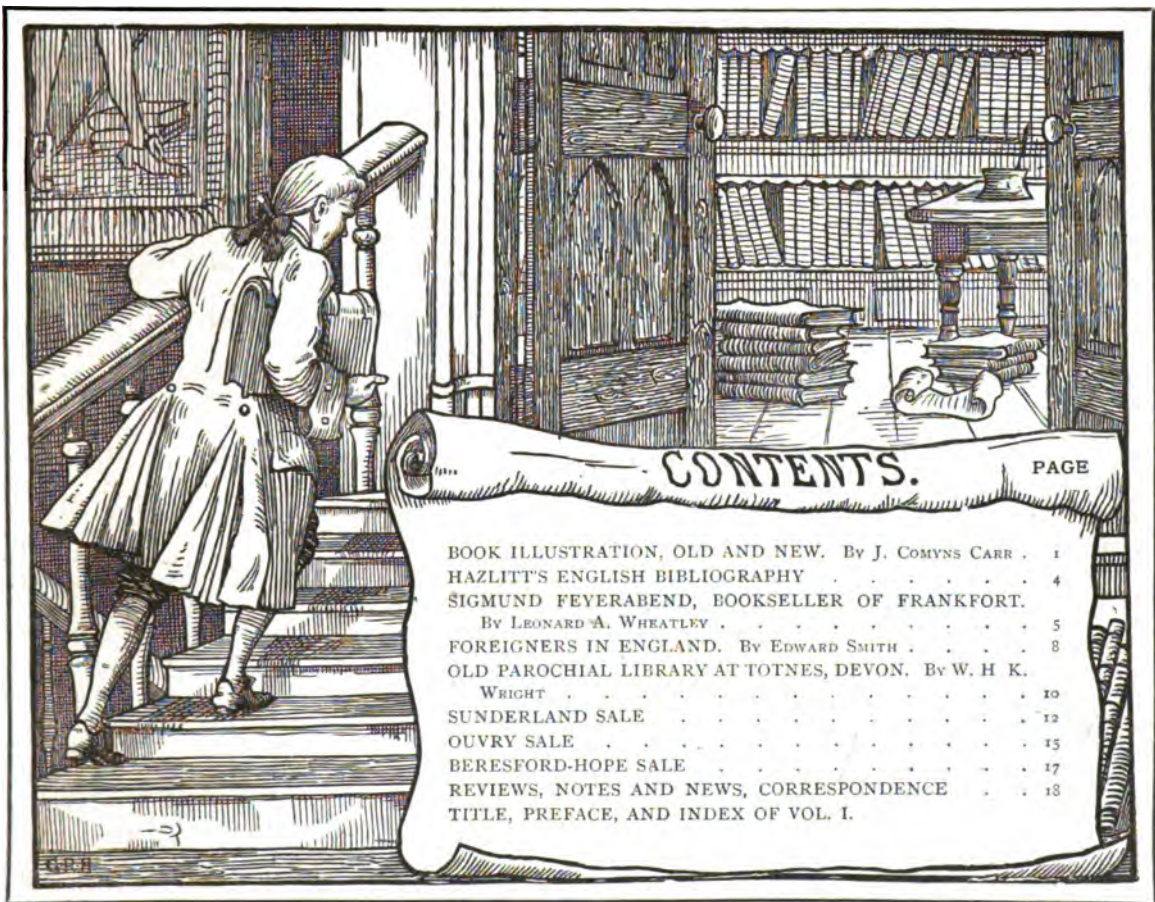


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**I**T is a remarkable fact in regard to the history of Art that the most important principles which should guide the artist in his work are commonly most clearly expressed in the earliest productions. What is called progress is very often as much a departure from such principles as the development of them, and in all periods of artistic revival there is as much to unlearn as to acquire. If we seek, for example, for the highest principles of pictorial design, we find that they are as firmly established in the work of Giotto as in the more mature achievement of Michael Angelo, and in regard to that particular branch of Art which I am about to discuss the earliest examples offer to us the best and finest models of system and style.

In the stricter view of what really belongs to the Art it may be said that the history of Book Illustration is in fact a history of wood engraving. It is no doubt true that in later times other modes of artistic expression have been employed, and many sumptuous volumes have issued from the press adorned with admirable specimens of lithography

\* An abstract of the first of a course of three Cantor Lectures, delivered before the Society of Arts on Monday, May 8th, 1882. The full text will appear in the Society's *Journal* during the autumn recess.

both in monochrome and colour, of photography, and of engravings on steel and copper. Such adornments, however, although they may give added interest and beauty to a printed volume, can scarcely be said to come legitimately within the scope of our subject.

It is remarkable that in the earliest examples of the art the whole page text and picture alike were all carved upon a block by the hand of the artist. But before block books were known, the taste for illustrated books had been established and cultivated by the exquisite designs to be found in illuminated manuscripts. No illustration that has since been offered to the world can equal in beauty and taste the lovely pages of illumination, where the thought and skill of the artist seems almost as much concerned with the text as with the ornament or design in which it is framed, and where the two elements are so skilfully combined as to leave the sense of the whole being a picture of which the written portions form an integral part.

From the illuminated manuscript to the block book the transition is easy and natural. Here again the whole of the page is designed as a single picture, the balance of text and illustration is carefully adjusted, the forms of the old characters are carved with the same artistic feeling and finish that animates the illustrative design. It is remarkable that an English artist of modern times should have almost exactly reproduced this early system

of book illustration. William Blake, whose instinct in all matters of decorative fitness was always true, produced several of his works, which are now so prized by collectors, by means which strictly resemble the early block book. He understood and appreciated the beauty that comes of a perfect correspondence between the text and its adornment, and he was wont to engrave his poems upon zinc plates, biting away with acid all that was not required for the purpose of the text and the bordering design. The principle which Blake here apprehended, and which we find again in the earliest examples of book illustration, is that which is most often neglected by the modern artist. It is too common to find that the engraving inserted in the text has been executed without regard to the position in which it is to appear. The artist is apt to forget that in the effect produced upon the eye the text which surrounds his picture will of necessity have an important influence, and he is disposed to treat his illustration as an isolated picture that has no particular connection with its surroundings.

The block books belong to the middle of the fifteenth century, but wood engraving had already been known and produced for some considerable period; it was used, we are told, in attesting documents so early as the thirteenth century, but its first important development is found in connection with the production of playing-cards by the German card makers in the beginning of the fifteenth century.

It was only natural that this mode of reproducing impressions of a design should speedily be adopted by the Church for the purpose of circulating among the people figures of the Saints. Possibly the card makers were themselves employed in the service of the Church, and it is at any rate certain that the earliest sacred subject engraved on wood, the celebrated block representing the St. Christopher in the possession of the Earl Spencer, and which bears the date 1418, was found in the convent within fifty miles of the city of Augsburg! This print, like the early cards, is coloured by means of a stencil plate; the design is of considerable size, measuring eleven and a quarter inches in height and eight inches in

breadth, and shows a quality of art superior to that which enters into the illustration of the earliest printed books.

Our special concern just now is to follow the progress of pictorial illustration in its relation to literature; and here, as I have already stated, the next step in advance is marked by the production of what are known as block books—which date from about the middle of the fifteenth century. The block book forms an important connecting link between the Illuminated Manuscript and the later achievement of the printing press. It has this in common with the illuminated manuscript, that it is the harmonious and coherent result of a single artistic process; and the finest block books possess for this reason a certain completeness of effect which could never be secured even by the most elaborate and beautiful specimens of mechanical typography.

A superb manuscript of the Apocalypse, secured by Mr. Quaritch at the Didot sale, containing designs of the highest artistic beauty and excellence, goes further to prove that the block books as a rule were rough and rude imitations of the originals executed by journeymen rather than by trained artists. But there are brilliant exceptions to this general rule, and the British Museum is fortunate in possessing one of the very finest of these block books, which has recently been reproduced by the Holbein Society. This is the '*Ars Moriendi*,' acquired in 1872 from the Weigel collection at Leipsic for the sum of £1072 10s., the highest price ever paid by the trustees for any printed book. But this precious possession, whatever its cost, must be reckoned of inestimable value as an early and admirable specimen of book illustration. Unlike most of the other block books of the period, it is a genuine and admirable work of art, and it is only necessary to compare the cuts with those contained in other versions of the work in order to realize the superior claims possessed by the author of the original edition.

To my mind the most elaborate and intricate specimen of wood engraving which our modern times have produced compare but poorly with the simple and abstract qualities displayed by the engraver of the '*Ars Moriendi*,' and I believe that many

of the failures which have overtaken modern art are due as much to the temptation which is afforded by increased facilities in technical practice as to any other cause.

There are many other of these block books which if time allowed would be worth description and study, but their use to us on this occasion lies in the fact that they mark a particular epoch in the development of book illustration.

It has been sometimes doubted whether Albert Durer was himself an engraver on wood, but it is certain his great genius must have powerfully influenced the practice of this branch of art. No man ever possessed a finer instinct for the varying conditions under which his designs were to be reproduced; his mode of technical execution for engraving on copper has been a model to all the world since his time, and in like manner he exhibited an equal judgment in the management of designs destined for reproduction on wood.

Wood engraving received a new development by the invention of the system known as *chiaroscuro*, of which the earliest example is found in the *Repose in Egypt* by Lucas Cranach. This mode of engraving, which consists in the use of two or more blocks so printed as to imitate the effect of a washed drawing, may be taken as indicating a new departure in the wood engraver's art. It marked the first attempt to make of wood engraving a means of reproducing pictorial effect; in itself sufficiently simple, it may be reckoned as the source and origin of the many modern effects in the same direction. In fact, in its modern application wood engraving has almost ceased to possess distinct claims of its own. It is employed as a means of reproducing drawings in wash and colour, or to imitate the free and careless handling of a pen and ink sketch. The result has been that the wood block has lost its distinctive character of fitness for its place in a printed volume. The *Dance of Death*, which may be taken, all things considered, as one of the very finest specimens of the art in existence, was published at Lyons in the year 1538, and Holbein's designs to the volume may be taken to sum up, in a form of supreme excellence, those principles in the engraver's

art that had been gradually developing themselves in the previous hundred years.

The original cause of this decline in the art has been already indicated. Envy of the effects proper to another mode of expression is the death of every art. Literature cannot reproduce the beauties proper to painting and design. Sculpture, whatever charms of its own it may possess, is powerless to give us the glow and colour of a Titian; and in like manner the wood engraver, so far as he sought to place himself in competition with the engraver on copper, found that he was parting with the beauties peculiar to his own craft without receiving those that belong to another.

If we are to ask ourselves what is the promise of any serious revival of this earlier style of wood engraving, it must be confessed that the prospect is by no means encouraging. I shall speak on a future occasion of the modern development of wood-cutting, technically considered; but I am now concerned more with the particular system of design affected by the early engravers, and which exhibits such an obvious fitness for its place in a printed volume. There are many and various influences which have served to lead away the artists of our time from this severe and simple style. In the first place, as I have already hinted, the competition with engraving on metal has exercised a powerful effect in encouraging a more elaborate executive method. But the cause which perhaps mainly hinders any revival of the earlier style is to be sought in the fact that wood engraving and book illustration no longer discharge the functions which were once deemed sufficient. Nearly all modern illustration is produced under the idea that the block is to possess separate attractions as a picture. The original artist no longer works for the engraver, or with the old regard for the resources and limitations of the engraver's craft. On the contrary, it may be said that the engraver is now altogether at the mercy of the artist, and that his only ambition is to reproduce as far as possible the effect of the drawing or painting which he has set himself to copy. Wood engraving, in short, has ceased to be an original and independent branch of art; it has parted with its traditions, and can no

longer claim to be governed by laws of its own. It has now no other resources left but to compete with photography and other processes based upon photography in the reproduction of works executed without any reference to their fitness for this purpose. Wood engraving, then, is now merely a mode of imitation, susceptible, as we shall see, of a vast amount of ingenuity and skill in its exercise, and capable of technical developments but little suspected by its earliest professors. The result of the earnestness with which the wood engraver has devoted himself to the task of imitation has been the invention of several distinct styles which are clearly recognizable in the book illustration of our time.



#### HAZLITT'S ENGLISH BIBLIOGRAPHY.

**T**HE want of a complete catalogue of English Literature has long been felt by all bibliographers. Watt's *Bibliotheca Britannica* and Lowndes' *Bibliographer's Manual* (especially the new edition by Mr. Henry G. Bohn) are both most useful works, but they are somewhat out of date, and at no time could they have been considered as adequate representatives of our noble English Literature. Although it is disgraceful to the nation as a whole that the work has been left undone, blame can hardly be meted out to individuals. There is little inducement to labour in so unprofitable a field, which requires much labour to cultivate, and in which there is no reward to the labourer except his own satisfaction in the result of his work. Both the eminent bibliographers named above, Robert Watt and William Thomas Lowndes, devoted their lives to their self-imposed labours, and their reward was a severe loss. The work is in fact too much for one man to undertake, and it should be carried out by the union of several bibliographers. There is no reason why the same means which were adopted to collect materials for the Philological Society's great Dictionary of the English Language should not be used for the purpose of com-

piling a Dictionary of English Literature. Whenever such a work is undertaken the long continued and most praiseworthy labours of Mr. Hazlitt will be of the greatest use to the compilers. In 1867 Mr. Hazlitt published his *Handbook to the Popular Poetical and Dramatic Literature of Great Britain, from the Invention of Printing to the Restoration*; a work of special interest as containing titles of ballads, chap-books, plays, and many other curious books which had previously been neglected by bibliographers. There are about 10,000 titles in this volume, half of which were taken from the books themselves, the others from trustworthy sources. The author was not altogether satisfied with the plan he had adopted; and in future he determined to take nothing for granted, but to catalogue each book with the title-page before him. He also determined to widen the scope of his researches, and not to confine himself to Early English poetry and folk-lore. In 1876 appeared *Collections and Notes* 1867-1876, which contained titles of books in the whole range of English Literature. Now in the year 1882 we have a second series of these *Collections and Notes*, which contains still more than its predecessor.\* Mr. Hazlitt therefore prides himself on having given to the world "a total of 21,000 orthodox titles," which is no mean boast. He has largely availed himself in this new book of the information contained in Mr. Arber's *Transcripts of the Stationers' Registers*; and we thus find a number of entries of books and ballads which were licensed to various printers and publishers that are not now known to exist. These entries will be a useful means of identification for some of these books, should copies come to light in the future.

Having dealt to a certain extent in generalities, we will now make a few notes on the contents of the book under our notice. We have alluded in this Journal to the once popular *A.B.C.* (i. 133, 189). Several editions are mentioned in Mr. Hazlitt's bibliographical works. The one printed by

\* W. Carew Hazlitt, *Second Series of Bibliographical Collections and Notes on Early English Literature*, 1474-1700. London: Bernard Quaritch, 1882. 8vo, pp. x, 717.



William Powell about 1545, in the Grenville Library, and the much later one printed for the Company of Stationers, are registered in the *Collections and Notes*. This last is an earlier edition of the one mentioned by Mr. Prosser (i. 189). From the *Second Series of Collections* we learn that there is a copy of the Stationers' Company's edition among the Bagford Papers which is dated 1668. Under the heading of *Horn Book* we find "An A B C, or Horn Book printed at Aberdeen about 1625, a tract of four leaves in the Laing Collection which had once formed a fly leaf to a copy of Boethius." In a late number of the *Notes and Queries* a question was printed respecting the *Seven Wise Masters of Rome*; an answer will be found here in some titles of early editions of the book. Under the heading of *Ballads* we have a long list of these popular poems which had been licensed to the several printers.

Many persons are under the impression that a mere list of titles must be uninteresting; but this is a very serious mistake, and any one who chooses to look over some of the pages of this book will, we think, soon see cause to alter his opinion. We may quote one or two titles in support of this view:—

"*A moste perfect and true Instruction whereby a man may learne by his own industrie to play on the Cytterne without the helpe of any teacher.* Licensed to John Danter, 19 Nov. 1593."

"*The nature of the drink Kauhi or Coffe and the berry of which it is made.* Described by an Arabian Physician. Oxford, 1659."

"*Coffee-houses vindicated, in answer to the late published Character of a Coffee-house, asserting from Reason, Experience, and good Authors, the excellent use and physical virtues of that liquor, with the grand conveniency of such civil places of resort and ingenious conversation.* London 1674."

We should have been glad if Mr. Hazlitt had been a little more generous in giving us notes, but those which he does give are very much to the point. Thus, under *Marvel's Historical Essay touching General Councils*, etc., we find the following: "On the back of the title to the copy here used occurs in an early hand the following note: 'The following

Tract was written by Andrew Marvel, a vicar's son, latine secretary to Oliver Cromwell, a pestilent parliament man, in the height of Whiggisme, a great abuser of the orthodox clergie.' . . ." Under Waller there is an interesting letter of Edmund Waller to a friend, in which the poet recommends Christopher Wase as governor to the Earl of Devonshire's son. Some particularly valuable notes are also given from Mr. Quaritch's catalogues. We feel sometimes that Mr. Hazlitt could have given much more information than he has cared to vouchsafe; for instance, when he informs us that *The Man in the Moone* was licensed to Joshua Kirton and Thomas Warren, 1 Aug. 1638; he might have added that the book was published and reprinted, and that the name "Domingo Gonsales" is a pseudonym for Francis Goodwin, Bishop of Hereford. We must also complain that the authors' names are not always arranged under the best form. To quote a few instances: "Comines," "Quevedo," and "Fontenelle," are all set down under the prefix De; and still worse, Sir Balthasar Gerbier will not be found under G, but under Douvilly.

We might pick out many plums from this volume, but we will content ourselves with saying that there are few pages without some racy titles, and that while interesting and useful in itself, it is a most remarkable addition to our small collection of bibliographical works. Whenever the time comes (and we hope it may not be in the very distant future) for the publication of a new *Bibliotheca Britannica*, the researches of Mr. Hazlitt will help to make the work easier of fulfilment. In the meantime, these *Collections* will be found most useful and interesting to all those who use them, and we hope these will be a numerous body.

SIGMUND FEYERABEND, BOOK-  
SELLER OF FRANKFORT.



HE rapid spread of the art of printing over Europe is not the least extraordinary feature in its history. The siege of Menz was the means of scattering the printers who had been em-

ployed in that town, and in A.D. 1500, hardly forty years later, we find that there were more than a thousand of them in various parts of Germany. There were the five printing offices in Menz itself, sixteen in Basle, twenty in Augsburg, and twenty-one in Cologne. The most famous of the printers in Nuremberg, where at the time twenty-five were enrolled as citizens, was Anthoni Koburger, who had twenty-four presses and employed more than a hundred men; he printed in 1483 a German Bible with woodcuts by Michael Wohlgemuth.

The bookselling trade, which had previously been in the hands of the monasteries and of the universities, now passed into those of the printers. Fust and Schœffer were the first to bring specimens of their productions to Paris\* and to Frankfort. Many printers followed their example, and visited many towns in Germany; Augsburg and Nuremberg being among the most important marts of literary industry. Frankfort, however, soon became the centre of the bookselling trade, and the fairs (*Messen*) held there annually were in high consideration and of great mercantile importance. Catalogues of the books brought to the fair (*Messcatalogen*)† were published from 1564 to 1749, when, North Germany having become so much greater than South, it succumbed to the growing importance of Leipsic, where the fair is still held. The first printer of note in Frankfort was Christian Egenolf, who was succeeded by Cyriacus Jacob; the next important name was Sigmund Feyerabend, who was born at Heidelberg in 1527. His father was a wood-cutter and die-cutter or "Form Schneider." He at first followed his father's profession and learnt the art of wood-cutting and type-making. He tells us in the dedication to his *Kunst und Lehrbüchlein* and in the preface to the *Respublica*, 1574, that he travelled through many countries, and spent some years in Italy, principally at Venice. It is thought that his boyhood was spent in Augsburg. Herr Pallmann,‡ who has just written an

interesting memoir on Feyerabend, thinks that before settling in Frankfort he lived for some time in Menz, the birthplace of his mother and of his second wife.

In 1560 we find Feyerabend a citizen of the town of Frankfort, having been married the preceding year to Magdalena, daughter of Augustine Borckhauer, Doctor of Medicine. He became connected with a firm of printers, but at first took no share in the printing, attending only to the artistic execution of the works, either by preparing woodcuts himself or obtaining some from Vergil Solis, who was the most famous draughtsman of the day. A copy of Virgil's *Eneid* which appeared in 1559 contains woodcuts by Feyerabend himself, closely resembling those of Solis, whose assistance he procured in order to publish a Bible which should be superior to that produced by Christian Egenolf in 1535. The first edition\* of this Bible was issued in 1560, and met with such success that a second edition was called for within a year. Besides the woodcuts, of which there were 154, summaries and an index were added. These were not in the Wittemberg Bible, the publishers of which were legally entitled to Luther's translation; and as these additions made it more popular, the latter were angry, disparaged the woodcuts, and reproached Feyerabend for binding them in "velvet and silk, with gold and silver," and presenting them to princes and nobles. The Count Palatine Frederick III. issued a privilege for six years, and his portrait and that of his cousin Otto Henry, Count Palatine of the Rhine, adorn the volume. There was also published this year by the same firm a collection of illustrations with richly ornamented borders by Vergil Solis, entitled *Biblische Figuren*.

Feyerabend was not content with publishing books printed by his own firm, but opened business connections with the printers Weigand Han and Nicolas Bassæus. Being successful in this, he now made use of nearly all the printing offices of Frankfort, and thus ruled the whole bookselling trade there. With

\* In this town the value of the stock kept by Schœffer was reckoned at 2425 gold dollars.

† From these catalogues the rise in the number of books published can be seen; as in 1564 there were 256 publications, while in 1601 there were 1137.

‡ Pallmann (H.), *Sigmund Feyerabend, sein Leben*

u. seine geschäftl. Verbindungen, R. 8°, Frankfurt-a-M., 1881. 6 marks.

\* Many writers of the time speak of an edition of 1000 copies; but that would be for popular works—folio editions would be about 300.



Weigand Han he published in 1560 the *Heldenbuch*, of which several editions had previously appeared, and with Bassæus, in 1562, a *Räthselbüchlein*.

Soon after he formed a partnership with Georg Rab and the heirs of Weigand Han, which was known in the Frankfort Archives as the "Companei," and produced a number of works, nearly all with woodcuts, for which Jort Amman, from Zurich, furnished the drawings. Feyerabend's increasing business led him to enlarge his premises, though part would be needed only at the fair time, as the bookselling trade was confined to that period, and many other booksellers had rooms then which were closed during the rest of the year. The settlements were also made at this time, and when books were bought at other times payment was made at the following fair. In exceptional cases credit was given until the succeeding one; but, according to Herr Pallmann, no exchanges of books took place, all accounts being settled in cash. He asserts that it was only later, when money was bad and scarce, that books were taken in exchange.

About this time Feyerabend got into trouble for having published a work without the permission of the Council: he was imprisoned for a short time, but released on the petition of his wife and good neighbours. The censorship was a great annoyance to the booksellers at that time, because the Emperor, who had formerly left this to be managed by the various courts, had, owing to the appearance of a satirical poem which greatly annoyed him, not only demanded the punishment of the offender, but enjoined on the Frankfort Council to be more strict, and to demand from all booksellers visiting the fair that they should show the privileges which they possessed and report what books they had printed, and deliver up free copies. Matters became still worse when religious questions came up, which led to the gradual abandonment of the Frankfort fair by the other booksellers. Feyerabend was the first to comply with these demands, and in 1569 requested a privilege for himself and his partner for books commenced in 1565, and delivered up a list of books printed accordingly.

On the death of the widow Gulfferich many

of the books issued by the Company were sold off, and the *Companei* soon after came to an end. Feyerabend then joined Simon Hüter, and with him published Julius Cæsar, Pliny, Boccaccio, and a few other works. Hüter took the books to the Leipsic fair for sale. In 1568 all copies of their works taken there were confiscated, because there was among them a piracy of Carion's "Chronik." This question of piracy was always a difficult one in Germany, owing to the many states, and to their rulers giving privileges to different booksellers sometimes for the same work, as Feyerabend found to his cost when he brought an action to defend one of his privileges. This lawsuit, which was one of many in which he engaged, he lost, as a similar privilege to his own had been given to his rival.

In 1573 Sigmund's cousin John, who had been connected with Peter Braubach, the first printer of Greek and Hebrew, came from the Swabian Hall and settled in Frankfort, and became soon after partner. The business prospered, and in 1567 Feyerabend paid taxes on 6000 gulden; in 1570 he paid rather less; but in 1571 he was able to take the oath and pay on the highest rating, which was equal to a property of 16000 gulden; and the following year he entered into possession of two houses, one of which he had rebuilt. Five years later, owing to bad debts, he was unable to pay the larger tax, and mortgaged his house for 1000 gulden in order to print a new Bible with Summaries, for which the cousins sought a privilege. In 1584 he demanded a loan from the Council of 6000 gulden at 5 per cent, to enable him to print a *Corpus Juris Canonici et Civilis*; but owing to the opposition of the treasurer he only obtained 1000, which he was soon called on to return, and in order to do so he had to sell his house. His cousin now brought him into trouble, failed, and left Frankfort. Feyerabend then took two of the foremost citizens as partners; but soon after the marriage of his daughter, which took place at this time, he thought his end drawing to a close, and in 1590, in his preface to an edition of the *Heldenbuch* which he was then publishing, he speaks of man as "a flower of the field," and four weeks later he died. His son Carl Sigmund, who had been a trouble to his father from his dislike to business and love of plea-

sure, carried on the business for a few years, but it gradually decreased until at his death in 1608 there was none left. Thus, as Herr Pallmann concludes, "in two generations a flourishing business had arisen and departed."

L. A. W.



### FOREIGNERS IN ENGLAND.

**S**OME time ago I undertook the preparation of an index to the published travels of foreigners who have visited England. The task is near completion; and, before closing the work in order to its early publication by the Index Society, I wish to print in your journal a short list of the books which have been read for the purpose. I believe that all which have been translated are included. One or two of them are excessively rare, and the temptation is to continue searching for other obscure works of similar character.

1. Rye's England as seen by Foreigners in the days of Elizabeth and James the First.
2. Paul Hentzner's Travels in England.
3. Narrative of the Visit of the Duke de Nájera.
4. Narrative of the Arrival of Louis de Bruges, Seigneur de la Gruthuyse.  
[Nos. 3 and 4 from the *Archæologia*.]
5. Nicander Nucius.
6. Trevisano's Relation.  
[Nos. 5 and 6 Camden Society.]
7. Giustinian's Four Years at the Court of Henry VIII.
8. Bassompierre's Embassy.
9. Jorevin's Description of England and Ireland.
10. Perlin's Description of England and Scotland.
11. De la Serre's Entry of Mary de Medicis.  
[Nos. 9, 10 and 11 from Grose's *Antiquarian Repertory*.]
12. Misson's Memoirs.
13. Travels of Cosmo III.
14. Gemelli-Careri's Voyages in Europe (Churchill's Collection).

15. Grosley's London.
16. Sorbière's Voyage to England.
17. Voltaire's Letters.
18. Memoirs of Pöllnitz.
19. Memoirs of Sully.
20. Muralt's Letters.
21. De la Motraye's Travels.
22. Le Blanc's Letters.
23. Letters by Madame du Bocage.
24. Baretti's Journey.

I have thought it convenient to make a period about the time of the American Revolution, as a time when things began to change rapidly. Should the present index appear to serve its purpose as a useful addition to this branch of literature, it may be worth while to work upon a second series.

I subjoin a bibliographical list of travels in England, which are (as far as I can ascertain) yet untranslated. Some of these books are intensely interesting, and would help to throw additional light upon our social and domestic affairs during the 16th, 17th, and 18th centuries. Several of the early ones have been laid under contribution by Mr. Rye.

EDWARD SMITH.

1. Des böhmischen Herrn LEO'S VON ROZMITAL. Ritter-hof und Pilger-Reise durch die Abendlande 1465-1467, beschreiben von zweien seiner Begleiter. (Stuttgart Literarische Verein, vii.) 8vo, Stuttgart, 1844.
2. Descriptio Britanniae, Scotiae, Hyberniae, et Orchardum. Ex libro *Pauli Fovii*, episcopi Nucer. . . . 4to, Venice, 1548.
3. Les Dépêches de Giovanni *Michiel*, ambassadeur de Venise en Angleterre pendant les Années de 1554 à 1557. 8vo, Venise, 1869.
4. Voyage du duc de Rohan fait en l'an 1600, en Italie, Allemagne, Pays-bas-unis, Angleterre, et Ecosse. 24mo (Elzevir), Amsterdam, 1646.
5. Kurze und warhafft Beschreibung der Badenfahrt. . . Friedrich, Herzog zu Württemberg. (J. Rathgeb.) 4to, 1602.
6. *Hermanida* Britannia magna, sive Angliae, Scotiae, Hiberniae et adjacentum insularum geographico-historica descriptio. 12mo, Amsterdam, 1612.

7. *Magnæ Britanniae deliciæ. Gaspar Ens.* 8vo, Coloniae, 1613.
8. *Ulysses Saxonicus, seu Iter, quod illustrissimus et celsissimus princeps ac Dominus, Dr. Johannes Ernestus dux Saxoniae. . . per Germanium, Galliam, Angliam, et Belgium, anno 1613 instituit, descriptum a Thoma Sagittario.* 4to, Breslau, 1621.
9. *Itinerarii Galliae et Magnæ Britanniae, oder des Reissbeschreibung durch Frankreich, Gross Britannien oder Engelland und Schottland. (Martin Zeiller.)* Strasbourg, 1634.
10. *Fidèle Conducteur pour le Voyage d'Angleterre, par Louis Coulon.* 8vo, Paris, 1654.
11. *Journal des Voyages de Monsieur de Monconys. (2<sup>de</sup> partie: Voyage en Angleterre.)* 3 pts., 4to, Lyon, 1665.
12. *Relations Historiques et Curieuses de Voyages, en Allemagne, Angleterre, Hollande, Boheme, Suisse, etc., par C.P. [Patin].* Rouen, 1676.
13. *Les Voyages de Monsieur Payen.* 16mo, Paris, 1666. (Republished under the title of "Les Voyages d'un Homme de Qualité faits en Angleterre, Flandre, etc." 18mo, Lyon, 1681.)
14. *Viaggi del P. Coronelli.* 2 vols., Venice, 1687.
15. *Das jetzt-lebende Engelland, oder eigentliche Beschreibung des Königreichs Gross Britannien.* 24mo, Leipzig, 1689.
16. *Denckwürdige Reisebeschreibung durch Teutschland, Italien, Spanien, Portugal, Engelland, Frankreich, und Schweiz. Johann Limberg von Roden.* Leipzig, 1690.
17. *Voyage Remarquable fait dans les Années 1697 et 1698 en Angleterre, Ecosse et Irlande, avec planches.* 8vo (also folio in Dutch), Utrecht, 1699.
18. *Reisbeschryving door Vrankryk, Spanien, Italien, Deutschland, England, Holland. . . etc.* 4to, Leyden, 1700.
19. *C. H. E. D. de Itinere suo Anglicano et Batavo annis 1706 et 1707 facto, relatio ad Amicum D. G. de K. A. C. qua variae ad Anatomiam, Chirurgiam, Botanicam, et Materiam Medicam spectantes observationes sistantur, etc.* (C. H. Endtel), 16mo, Amsterdam, 1711.
20. *Les Délices de la Grande Bretagne et de l'Irlande. . . Par James Beeverell, A.M., 8 vols., sm. 8vo, Leyden, 1727.*
21. *Histoire d'un Voyage Littéraire, fait en 1733, en France, en Angleterre, et en Hollande. . . (? par E. C. Fourdain),* 12mo, la Haye, 1735.
22. *Herrn Zacharias Conrad von Uffenbach merkwürdige Reisen durch Niedersachsen Holland und Engelland, (? circa 1709).* 3 v., 8vo, Ulm, 1753.
23. *L'Etat des Arts en Angleterre, par M. Rouquet.* 12mo, Paris, 1755.
24. *Voyages Métallurgiques . . . faites depuis l'Année 1757 jusques et compris 1769, en Allemagne, Suède, Norvège, Angleterre et Ecosse, par feu M. Fars etc.* 3 v., 4to, Lyon et Paris, 1774-1781.
25. *Bemerkungen eines Reisenden durch Deutschland, Frankreich, England, und Holland, in Briefen an seine Freunde. (? Grimm),* 12mo, Altenburg, 1775.
26. *Beschreibung der in England seit 1759 angelegten und jetzt grössentheils vollendeten schiffbaren Kanäle, von J. L. Hogrewe, 4to, Hannover, 1780.*
27. *Zwei Berichte des Oberamtmann Reisels, und des Oberamtmann Müllers von ihren in England angestellten wirthschaftlich Beobachtungen, 1765 und 1766. (Bernouilli's Collection, xiii.)* Berlin, 1784.
28. *Kong Christian den 7des Reyse til fremmede Lande i Aaret 1768. (Bernouilli's Collection, iv.)* Berlin, 1781.
29. *Beschreibung einer Reise aus Teutschland durch einer Theil von Frankreich, England, und Holland. (? F. F. von Guenderode, circa 1774.)* 12mo, Breslau, 1783.
30. *Auszug aus dem Reise-Journal Herrn D. C. H. Titius von seiner vorzüglich zu Besichtigung fremder Naturaliensammlungen in J. 1777, angestellten Reise. (Bernouilli's Collection, x.)* Berlin, 1783.
31. *Neueste Reisen durch England, vorzüglich in absicht auf die Kunstsammlungen etc. . . . , von D. Johann Jacob Volkmann, Leipzig, 1781.*

32. Tableau de l'Angleterre pour l'année 1780.
33. Neue Reisen eines Deutschen nach und in England in Jahre 1783 (? J. G. B. Buschel.) . . 8vo, Berlin, 1784.
34. Etwas über der Zinn- und Kupfer-bergbau in Cornwallis. Aus Briefen eines reisenden Deutschen, vom October 1783. (Bernouilli's Collection, xiii.) Berlin, 1784.
35. Wanderungen eines Philosophischen Menschenfreundes in America und England. 8vo, Lunebourg, 1786.
36. Lettere sopra l'Inghilterra, Scozia e Olanda. 2 v., 8vo, Firenze, 1790.
37. Tagebuch einer Reise durch Holland und England, von Sophie Wittwe von la Roche. Offenbach am Main, 1791.
38. Le Guide Moral, Physique, et Politique des Etrangers qui voyagent en Angleterre, par M. Dutens. 8vo, London and Paris, 1792.
39. Briefe auf einer Reise durch Frankreich, England, Holland, und Italien, in den Jahren 1787 und 1788 geschrieben. (F. C. H. Schaeffer.) 2 v., 8vo, Regensburg, 1794.
40. Frederik Sneedorff's samlede Skrifter. Første Deel, som indeholder Breve fra Göttingen og Leipzig i Aarene, 1783-86, og Breve paa en Reise igien-nem Tydskland, Schweiz, Frankerige og Engeland i aarene 1791, 1792. 8vo, Kiöbenhavn, 1794.
41. Souvenirs de mes Voyages en Angleterre. 2 vols., 24mo, Zurich, 1795.

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### OLD PAROCHIAL LIBRARY AT TOTNES, DEVON.

BY W. H. K. WRIGHT,  
*F. R. Hist. Soc.: Public Librarian, Plymouth.*

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**T**HE article in your April number respecting the Bromsgrove Library has recalled to my memory some notes made recently on a similar library at Totnes, Devon, which I now send for insertion in your pages, if you deem them of sufficient interest and importance.

In the reprint of the Council of the United Kingdom Library Association, presented at Oxford in 1878, the following brief reference to "Old Parochial Libraries" occurs:—

"Containing in some instances valuable works, these libraries are for the most part unguarded and uncared-for, sometimes, indeed, exposed to pillage and decay; and the Association will accomplish a good work by awakening general interest in their condition and contents. . . . Feeling that these libraries should be better known, the council think that the publication of authentic information with regard to them will be a public benefit."

In the same volume is published a list by Mr. T. W. Shore (Southampton), of the old Parochial Libraries of England, with remarks upon the same. In that list appears the following entry:—

"TOTNES, DEVON.—Library established before 1656. *Condition*: Perishing from damp; located in the Vestry-Room. *Contents*: 17th Century Divinity. Contains Folio of Works of SS. Chrysostom, Augustine, Ambrose."

In the comments which followed the reading of Mr. Shore's paper, I took occasion to refer to the deplorable state of the Totnes library. Since that time I have gleaned a little information concerning this valuable collection of books, and have also visited the town of Totnes, and made a slight personal investigation into the actual state of the Library.

It appears that in 1619 one Gabriel Barker delivered to Mr. Richard Lee, Mayor of Totnes, the sum of £35, whereof £10 was to be employed towards the procuring of a library, and the other £25 to be applied to charitable purposes. This gift was doubtless the origin of the present library, and many donations were received from time to time towards the same object; for it is clear that in those days, when books were comparatively scarce, the sum of £10, though of more value than in this age, would purchase but few of the much-desired bibliographical treasures.

I have been unable to trace any instructions as to the use of the books, or regulations as to the persons who were privileged to use them; but it is clear that they were considered to be under the custody and control of the corporate officers, inasmuch as in the

accounts of Philip Lee, Mayor of Totnes, 1645-6, a charge is made for the removal of the books from the church porch to Mr. William Tillard's house. Again, some time after, they appear to have been taken back to the church and placed in the old vestry. Here they remained until, upon the removal of the vestry during recent restorations under Sir Gilbert Scott, the books were placed in the parvise chamber, over the main entrance to the church, where they now remain.

Mr. Prince, the celebrated author of the *Worthies of Devon*, who was sometime vicar of Totnes, seems to have taken more pains to preserve these books than some of his successors appear to have done. For we find the following, amongst other items in the parish records: *Item*.—Paid Mr. Prince for carriage of some of the library books from Exon here, which were new bound, 2s. 6d.

A reference to these books appears in *Notes and Queries* (1st Ser., vii. 463; 1853), which, although it contains but little information regarding them is worth quoting in this connection. "Totnes may be added to the list of places containing parochial libraries. The books are placed in presses in the vestry rooms of the church, and so preserved from loss and damage, to which they were formerly subjected. The collection is principally composed of works of Divinity published in the seventeenth century, the age of profound theological literature. I noticed, amongst the goodly array of weighty folios, the works of St. Augustine, the Homilies of St. Chrysostom, works of St. Ambrose, St. Gregory, etc., the works of the 'high and mighty King James,' Birkbeck's *Protestant Evidence*, and Walton's *Polyglott*. Nothing is known of the history and formation of this library. Inside of the cover of one of the volumes is the following inscription: 'Totnes Library. The gift of Mr. Thomas Southcott, July 10, 1656.'" "I found the following incorrect and antiquated piece of information respecting this library in a flimsy work, published in 1850, entitled, "*A Graphic and Historical Sketch of the Antiquities of Totnes*, by William Cotton, F.S.A." *Note on page 38*: "I know not what the library contains; I believe nothing more than theological lumber. It is always locked up, and made no use of by those who keep it, and it is inaccessible

to those who would wish to examine it. I was once there by accident, and looked into some books, which were all on Divinity."—J. M. B., Tunbridge Wells.

The note quoted above is extracted by Mr. Cotton from a manuscript history of Totnes by Mr. Cornish, to which the writer of the *Graphic and Historical Sketch* had access. I have searched this so-called "flimsy work," and can find no further particulars respecting the library than those given in the note to the work which is, I think, worthy of more credit than the writer in *Notes and Queries* attaches to it. I can fully endorse the remarks of Mr. Cornish as to the state and position of the books when I visited them in the autumn of 1880.

These are all the particulars I have been able to gather concerning this interesting collection, but I may add a few words from my own observations.

The books are placed (as I have before said) in the parvise chamber over the main entrance of the old parish church. The greater part of the volumes are upon shelves, but some find a resting-place upon the floor, along with sundry unconsidered trifles of wood, stone, and iron, for the room is a veritable "old curiosity shop," or lumber-room, in which all the odds-and-ends of unused and unusable trifles are stored, "out of sight and out of mind." Dust is by no means excluded, and the appearance of some of the venerable folios is not improved thereby. Many of the books have suffered seriously from damp, others have apparently been nibbled by four-footed creatures, and not a few have passed through the hands of the spoiler, and have been bereft of title-pages, frontispieces, and illustrations. I doubt not, from what are still visible, that many of the books contained interesting annotations or inscriptions throwing light upon their history or former ownership, or the circumstances under which they were deposited in this library. But I fear some of them are irreparably injured, and the whole require very careful examination.

Time and opportunity did not permit my indulging in a complete or lengthened survey, but I saw enough to convince me that the books are little cared for by their present custodians, and that they are deserving a better fate.

It is much to be regretted that the state of things is as described, and I sincerely trust that the action of the U.K.L.A. in calling attention to these valuable collections will be the means (amongst others) of rescuing from destruction many valuable works. Even if the books were properly cared for, their present location is very inconvenient, for however advantageous it may have been, two centuries ago, for theological students to prosecute their studies in the churches, those buildings are certainly not the proper receptacles for the libraries of the present day. Consequently, in the present case, the books are almost inaccessible to visitors or students.

The town of Totnes does not possess a public library, nor am I aware that there is a desire on the part of the inhabitants to establish such an institution. The town, however, is rich in historical associations, its municipal records are considerable and valuable, and the whole neighbourhood is replete with interesting materials for the making of history. It seems, therefore, a pity that this collection of rare books should either be scattered or removed elsewhere, or, worse still, be allowed to perish from damp and want of ordinary care.

Failing, however, some proper provision being made by the Corporation of that ancient borough,—the original custodians for the safe keeping of these books,—it would seem desirable that they should be removed to one of the representative county institutions, either at Exeter or Plymouth, there to be made available for the use of the public, according to the desire and design of the original donors.

A catalogue of the books is extant, and might be transcribed for the columns of the *BIBLIOGRAPHER* if considered desirable; the number of volumes being 334.



#### SUNDERLAND SALE.



THE second portion of the famous Sunderland Library, removed from Blenheim, was sold at Messrs. Puttick and Simpson's auction-room on Monday, April 17th, and nine following days. It did not equal the first portion in

interest, and the proceeds of the ten days' sale was less than half that of the previous ten days—that is, £9376 18s. 6d. against £19,373 10s. 6d. Still £9000 is a large sum; and if we consider the sale on its own merits, without comparing it with its predecessor, it must be allowed to take a very high rank. Many of the unimportant lots fetched very small sums, but this need be no matter of surprise if we remember that they consisted of a class of books quite out of fashion, and at an ordinary sale would have been made into lots. It is not often that we see worthless and priceless volumes in such close proximity, as usually large libraries have at different times undergone a process of judicious weeding.

The eleventh day's sale was led off with some books of small value, and it was not until the French Chronicles were reached that any considerable prices were obtained. The highest price, £116, was given by M. Techener for the *Chroniques de France*, 3 vols. in 2, 1493. The next in value was the *Rhetoric* of Cicero, 1477, which Mr. Ellis bought for £85. The total of the day's sale amounted to £838 7s.

The twelfth day was chiefly occupied with the sale of the numerous editions of Cicero. One of these—the Elzevir *De Officiis*, 1677, a small volume in old crimson morocco, which one might have supposed to be worth about two or three pounds, was obtained by Mr. Quaritch, after an exciting contest with M. Morgand, for £120. The cause of the excitement was this: from the character of the end papers it was judged that the book had been bound by the French binder Boyet—specimens of his handiwork are very rare, and hence the great price. Many of the other Ciceros fetched large prices, such as the first edition of the *Epistolæ ad Familiares*, 1467, the first book printed in Rome and in Roman characters, which was obtained by M. Techener for £295. Several of the books, however, realised less prices than in some of the older sales: thus the *Epistolæ ad M. Brutum*, &c., Romæ (Sweynheym et Pannartz 1470), only fetched £54, while the Roxburgh copy sold for £189 and was resold at the Sykes sale for £91. This was the most important day, and the total rose to £2,322 5s.

The thirteenth day did not contain any

lots of very special interest, and the total amount only reached £623 9s. 6d.

The chief interest of the fourteenth day centred in the fine series of editions of Dante. The Naples edition of 1475, which is said to be the rarest of all the editions, was bought by Mr. Quaritch for £205. The total of this day's sale was £1061 8s.

There was little of interest in the fifteenth day; and the total only reached £660. The same may be said of the sixteenth day, when a spirited controversy was kept up between Mr. Quaritch and Mr. Ellis for lot 4154, Durandus, which Mr. Quaritch obtained for £790. The total of this day was less than double that amount—viz. £1399 3s.

Very little interest was taken in the seventeenth day's sale, which contained very few books of value. The total was £305 3s.

The same may be said of the eighteenth day, the total being £417 4s. 6d.

The nineteenth day's sale contained some interesting French books, and the total was £438 2s. 6d.

The sale ended well with the twentieth day, which contained several books of interest. The most important was the editio princeps of Aulus Gellius, printed at Rome by Sweynheym and Pannartz on vellum, and bound in morocco, which was called by some the gem of the sale. M. Techener obtained it for £790. The total of this day was £1313 18s.

At the conclusion of the sale it was announced that the third portion would be sold on the 17th of July and nine following days. It only remains to say a word in praise of the excellent catalogue, which, like the former one, was the work of Mr. Lawler.

*Eleventh Day*—Lot 2713, Chartier (Alain), Les Faiz Maistre Alain Chartier, Paris (Le Caron), sm. fol., £5 5s. 2715, Chartier, Œuvres, sm. 8vo, Paris, 1529, £20. 2722, Chaucer's Workes, fol., 1561, £13 15s. 2728, Chauncy's Hertfordshire, fol., 1700, £16. 2733, Chaves (H. de), Chronographia o Reportorio des tiempo los, sm. 4to, Sevilla, 1572, £9 15s. 2796, Nuremberg Chronicle, 1493, £12. 2801, Chroniques de France, fol., Paris, 1476, £28. 2802, Chroniques de France, fol., 3 vols. in 2, 1493, £116. 2804, Les Croniques de Normendie, sm. fol., 1487, £36. 2806, Cronica del Rey Don Rodrigo, fol., 1499, £28. 2807, Cronica del cavallero el Cid Ruy Diaz Campeador, sm. 4to, 1546, £12. 2816, Cronica, del noble Cavallero Guarino Mesquino, fol., 1527, £19. 2850, Cicero, Opera Omnia, 2 vols., fol., Mediol., 1498-99, £30 10s. 2858, Cicero, Opera (cum Scholiis Pauli Manutii) 9 vols., sm. 8vo, Paris, 1543-8, £17. 2868, Cicero,

Opera, 10 vols., Venet., 1560-65, £35 10s. 2882, Cicero, Opera, editio Elzeviriana, 10 vols., Lugd. Bat., 1642, £10 15s. 2887, Cicero, Rhetoricorum lib. iv., 4to, impressum Venetiis per Nicolaum Jenson, 1470, printed upon vellum, £85. 2888, Cicero, Rhetoricorum lib. iv., 4to, opus impressum Papie, per Jacobum de Sancto Petro, 1477, £9 15s. 2900, Cicero, Rhetoricorum lib. iv., sm. 8vo, Venet. ap. Aldos, 1554, printed upon vellum, £30. 2917, Cicero, Topica et Partitiones Oratoriarum, 4to, 1472, £8 5s. 2922, Cicero, de Oratore, sm. fol., Romæ, in domo Petri de Maximo, 1469, £31. 2923, Cicero, De Oratore, s. a., £11. 2933, Cicero, De Oratore, printed upon vellum, Venet. Aldus, 1554, £. 2948, Cicero, Orationes, fol., Adam de Ambergau, 1472, £18. 2949, Cicero, Orationes, fol., Venet. per Nic. Girardengum, 1480, £10.

*Twelfth Day*—Lot 3010, Cicero, Opera quædam Philosophica, fol., Ven., Vindelino de Spira, 1471, £15 5s. 3017, Cicero, Tusculanæ Questiones, sm. fol., Romæ, per Ulricum Han de Wiena, 1469, ed. princeps, £21. 3019, Cicero, Tusculanæ Questiones, sm. fol., Ven., per Nicolaum Jenson, 1472, on vellum, not more than six copies known, £90. 3043, Cicero, Off., lib. iii., Paradoxa, et Versus XII. Sapientum, Johannes Fust Moguntinus, 1465, 4to or sm. fol., printed on vellum in Gothic letter; the first classic printed, and one of the first two printed books in which Greek characters appear, £100. 3044, Cicero, Officia et Paradoxa (ed. secunda), sm. fol., Mogunt., per Fust et Schœffer, 1466, printed on vellum, £91; a copy sold in Paris a few years ago for £400. 3045, Cicero, Officia, Paradoxa, de Amicitia, de Senectute, fol., Romæ, per Sweynheym et Pannartz, 1469, £44. 3047, Cicero, Officia, etc., sm. 4to., Parisiis, Udalricus Gering, 1471, £31. 3073, Cicero, De Officiis, etc., 12mo, Amst., ex off. Elzeviriana, 1677, £120. 3083, Cicero, Epistolæ ad Familiares, fol., Romæ, Sweynheym et Pannartz, 1467, £295. 3084, Cicero, Epistolæ, fol., Romæ, Sweynheym et Pannartz, 1469, second edition, £54. 3085, Cicero, Epistolæ, fol., Ven., Joannes de Spira, 1469, printed on vellum, £52 10s. 3086, Cicero, Epistolæ, fol., Ven., Joannes de Spira, 1469, £70. 3087, Cicero, Epistolæ, fol., Fulginei Emilianus de Orfinis et Joan. Numeister, circa 1470-72, £20. 3103, Cicero, Epistolæ, 8vo, printed on vellum and uncut, a Lyons counterfeit of Aldus, exceedingly rare in this condition, £56. 3126, Cicero, Epistolæ, ex recog., Jo. Andreae, fol., Romæ, per Sweynheym et Pannartz, 1470, £54. 3127, Cicero, Epistolæ, fol., Venetiis, Nicolas Jenson, 1470, £38. 3178, Clarendon's History of the Rebellion, illustrated copy, 3 vols., royal fol., Oxford, 1707, £275. 3212, Clemens V. (Papa), Constitutiones, imp. fol., 181 by 131, Mogunt per Fust et Schoiffer, 1460, ed. princeps, on vellum, 48 leaves only, therefore without the "Execrable Constitution of Pope John XXII.," or the "Regula S. Francisci," £240. 3213, Another copy of the Constitutiones, but containing only 39 leaves, also on vellum, the first edition, 1460, £50. 3214, Clemens V., Constitutiones, royal fol., Mogunt. Pet. Schoiffer, 1467, on vellum, the second edition, £170. 3252, Codex Palimpsestus, Menæum pro mense Februario Græce; scriptum manu Ignatii Selubriæ Metropolitani, A.D. 1431, fol., MS. on vellum in double columns, on 108 leaves, eighth century, £51.

*Thirteenth Day*—Lot 3302, *Hypnerotomachia Poliphili*, fol., Venet., 1499, editio princeps, £86 (Lake Price's copy sold last year for £49). 3303, *La Hypnerotomachia di Poliphilo*, fol., Venet., 1545, £26. 3320, *Comestor* (Petrus), *Scolastica Hystoria, super Novum Testamentum*, sm. fol., Impressa in Trajecto per Nic. Ketelaer et Gherardun de Leempt, 1473, £30 10s. 3335, *Commines, Les Memoires*, fol., Lyon, Jan de Tournes, 1559, £30. 3338, *Commines, Les Memoires*, dernière édition, 12mo, Leide, Elzeviers, 1648, £10. 3339, *Commines, Les Memoires*, fol., Paris de l'imprimerie royale, 1649, £10 10s. 3351, *Concilia, Conciliorum Omnium*, mor., royal fol., Paris., e typog. Regia, 1644, £80. 3353, *Concilia, Sacrosancta Concilia*, 37 vols., royal fol., Soc. Typ., 1671-2, £20. 3355, *Concilia, Acta Constantiensis*, sm. fol., Grolier's copy, £49. 3479, *Cortes, Præclara Ferdinandi Cortesii Narratio*, Norimberga, Frid. Peypus, 1524, sm. fol., £9. 3485, *Coryate* (Thomas), *Crudities*, vellum, 4to, Lond., W. S., 1611, original edition (2 ll. wanting), £17 10s. Total £623 9s. 6d.

*Fourteenth Day*—Lot 3571, *Cromwell* (Oliver), *Parallelum Olive*, sm. fol., Lond. 1656, £9 10s. 3605, *Quintus Curtius Rufus, De Rebus gestis Alexandri Magni*, large 4to, Georgius Lauer, editio princeps, ab. 1470, £20. 3606, *Curtius, De Rebus gestis Alexandri Magni*, fol., Venet. Vind. de Spira, 1471, second impression, £12 15s. 3640, *Cyprianus, Epistolæ et Opuscula*, fol., Venet. Vindelin de Spira, 1471, £11. 3657, *D'Albuquerque* (Alfonso), *Commentarios*, sm. fol., Lisboa, Joam de Barreyra, 1557, £32. 3679, *Daniel* (Samuel), *The Civill Wares betweene the Houses of Lancaster and Yorke*, sm. 4to, Lond. Simon Watersonne, 1609, £22 10s. 3684, *Dante Alighieri, La Divina Commedia*. A fine manuscript written in a beautiful Italian hand, within the first half of the 15th century, £101. 3685, *Dante, Inferno*, fol. (Fuligine), Johannes Numeister, 1472, £46. 3686, *Dante, La Commedia*, fol., Francisco del Tuppo, Napoli, 1475; the rarest of all the early editions of Dante, £205. 3687, *Dante, La Commedia*, fol., Vind. de Spira, 1477, in Gothic letter, £11 5s. 3688, *Dante, La Commedia*, another copy, fol., Venet. Vind. de Spira, 1477, £24. 3689, *Dante, La Commedia*, royal fol., Mediolani, Ludov. et Albert. Pedemontani, 1478, £98. 3690, *Dante, La Commedia*, sm. fol., Venetiis, 1478, £33. 3691, *Dante, La Commedia*, 3 plates by Botticelli, fol., Nicholo Lorenzo della Magna, 1481, £35. 3692, *Dante, La Commedia*, fol., Vinegia, O. Scot. 1484, £11. 3694, *Dante, La Commedia*, fol., Brescia, Boninus de Boninis de Ragusci, 1478, £22. 3695, *Dante, La Commedia*, fol., Vinegia, Bernardino Benali et Matthio di Parma, 1491, £11. 3698, *Commedia di Dante*, sm. 8vo, Firenze, Philippum di Giunta, 1506, £20 10s. 3797, *Demosthenes, Orationes*, second Aldine edition, fol., Venet., 1504, £25 10s. 3812, *Demosthenes, cum Comment. Ulpiani*, with Marlborough Arms, Venet. Aldus, 1503, £8 15s.

*Fifteenth Day*—Lot 3823, *Desaultz* and other French tracts by Ronsard, Evesque d'Arras, etc., £10. 3853, *Philip Despont, Maxima Bibliotheca Veterum Patrum*, etc., 27 vols., royal fol., Lugd. Anisson., 1677, £24. 3867, *Dialogus Creaturarum Moralizatus*, with Gesta Romanorum, both editiones principes, Goudæ, G.

Leeuw, 1480, sm. fol., £51. 3868, *Dialogus Creaturarum*, sm. fol., Goudæ, G. Leeuw, 1480, £31. 3989, *Florian Decampo, Las quatro partes enteras de la Cronica de Espana*, fol., Zamora A. de Paz y Juan Picardo, 1541, original edition, £20. 4002, *Doletus, Commentaria Linguae Latinae*, fol., Lugd. Gryphium, 1536, £10 10s. 4007, *Doletus, La Manière de bien traduire d'une langue en aultre*, sm. 4to, Lyon, Dolet, 1543, £12. 4033, *Jean Dorat, Magnificentissimi Spectaculi a Regina Regum Matre in Hortis Suburbani Editi Descriptio*, sm. 4to, Paris, F. Morellus, 1573, £16. 4052, *Sir Francis Drake Revived*, sm. 4to, Lond., by E. A., for N. Bourne, 1626, £75. 4053, *Sir Francis Drake Revived*, 4to, Lond., N. Bourne, 1653, £18 10s. 4056, *Drayton's Polyolbion*, both parts complete, old calf, fol., 1613-22, £16. 4080, *Ducange, Glossarium Gr. et Lat. Scriptores*, 5 vols., fol., 1678-1688, £12 15s. 4081, *Du Cerceau, De Architectura*, fol., Paris, 1559, £50. 4082, *Duchesne, Historiæ Francorum Scriptores Coetanei*, 5 vols., fol., Paris, 1636-49, £13 5s. 4083, *Duchesne, Historiæ Normannorum Antiqui Scriptores*, fol., Paris, 1619, £11 10s.

*Sixteenth Day*—Lot 4111, *Dugdale's Monasticon Anglicanum*, L. P., 4 vols., royal fol., 1665 to 1722, imperfect, £21 10s. 4115, *Dugdale, History of St. Paul's Cathedral*, second edition, royal fol., Lond., Jonah Bowyer, 1716, £7. 1416, *Dugdale, The Antiquities of Warwickshire*, Illustrated, fol., Lond., T. Warren, 1656, £15. 4117, *Dugdale, Baronage of England*, 3 vols. in 2, fol., Lond., T. Newcomb, 1675-6, £18. 4121, *Dugdale, The History of Imbanking and Draining of Divers Fens and Marshes*, fol., Lond., 1662, £7 15s. 4124, *Bertrand Du Guesclin, Son Livre des Faits D'Armes*, sm. fol., £112 (Heber's copy produced £45). 4154, *Guilielmus Durandus, Rationale Divinorum Officiorum*, old blue morocco, with broad borders of ornamental gilt tooling, large fol., Moguntiz, per Fust and Schoiffer, 1457, editio princeps, printed on vellum, £790. 4180, *Richard Eden, History of Travayle in the West Indies*, black letter, sm. 4to, Lond., R. Jugge, 1577, imperfect, £14 10s. 4186, *Eginhartus, La Vie du Roy et Empereur Charle-Maigne*, sm. 8vo, Marnef, 1546, £7 15s. 4195, *Eliote's Dictionarie*, black letter, sm. fol., Lond., Berthelet, 1552, £8 18s. 6d. 4208, *Engravings from the Cabinet de Crozat*, atlas fol., Paris, 1729-42, £12. 4219, *Sanctus Ephraem Syrus, Opera, Græce*, fol., MS. written on vellum, £13. 4261, *Erasmus, Opuscula quedam*, Venet. ædibus Aldi, 1518—*Erasmus Moria, id est Stultitia*, Venet. Aldus, 1515, sm. 8vo, £10 10s. 4270, *Erasmus, Adagiorum Chiliades quatuor, centurizæque totidem*, fol., Venet. ædibus Aldi, 1520, £20. 4282, *Erasmus, Colloquia; ab autore diligenter recognita*, 8vo, Basil. Froben. 1537 (Grolier's copy, damaged), £15 15s. 4290, *Alfonso de Ercilla y Zuniga, Primera y Segunda Parte de la Araucana*, Madrid, sm. 4to, 2 vols., 1578 & 1589, £8 8s. 4320, *Euclides Elementorum*, lib. XV., fol., Basil. Hervagium, 1533, editio princeps, £8 15s. 4321, *Euclides, Elementorum*, lib. XV., fol., Venet. Ratdolt, 1482, £9 5s. 4333, *Euripides, Tragedia* (Græce), 12mo, Venet. Aldi, 1503, £8. 4355, *Eusebius, Chronicon*, sm. 4to, Venet. Erhardus Ratdolt, 1483, £9 15s. 4362, *Eusebius, Historia Ecclesiastica*, Rome, per Ulricum Hahn, £10 10s.



4374, Entropius, Historia, editio princeps, fol., Romæ, 111.

*Seventeenth Day*—Lot 4386, Evangelia, Græce, 4to, Sæc. xiii., MS. on vellum, £7 10s. 4387, Evangelion, Græce, ancient MS. on vellum, written about the 14th century, £6 5s. 4443, Gabriel Færnus, Fabulæ Centum, original edition, with a rare tract by Blackwood, relating to Mary Queen of Scots, £11 5s. 4462, Faria y Sousa, Europa Portuguesa, Ant. Craesbeeck, 1678-80—Asia Portuguesa, and Africa Portuguesa, 7 vols., fol., £9 5s. 4478, Fauchet, Decline de la Maison de Charlemagne, sm. 8vo, Paris, per Perier, 1602, £25 10s. 4496, Diego Fernandez, Primera y Segunda Parte de la Historia del Peru, Sevilla, H. Diaz, 1571, £30 10s. 4516, [Ferrerius (Zacharius)] Lugdunense Somnium, printed on vellum, sm. 4to, Lugduni, 1513, £11 15s. 4517, Ferrerius, Hymni novi Ecclesiastici, sm. 4to, Romæ, Ludov. Vicentini, 1525, £9 5s. 4603, Florus (Lucius Anneus), Epitomatum in Titum Livium, lib. IV., sm. fol., £10 5s.

*Eighteenth Day*—Lot 4663, Formularium Instrumentorum, fol., Romæ, Nic. Hanheymer et Jo. Schurener de Bopardia, 1474, £12. 4677, Fouilloux, La Venerie, 4to, Poitiers, par de Marnef, s. a. £16 15s. 4820, Regret sur le Trepas du Siegneur Timoleon de Cossé, Comte de Brissac, par Paschal Robin (4 ll.), 12mo, Paris, J. Hulpeau, 1569, £7. 4837, Les Croniques des Roys de France, with Arms of Jean de Bouchet on sides, sm. 4to, Lyon Claude Nourry, 1501, £6 15s. 4918, Epistre Envoïee au Tigre de France (a rare tract of 8 ll. relating to the Card. de Lorraine) sans notes s. a. et l. £42. 4933, La Franc Gaulois, par Marc Lescarbot (8 ll.) £10 10s.

*Nineteenth Day*—Lot 4969, L'Histoire et Cronique de Clotaire, sm. 4to, Poitiers Enguilbert de Marnef, 1527, £68. 4970, L'Histoire et Discours au Vray du Siege d'Orleans, 4to, imp., Paris, Sat. Hotot, 1577, £16. 5015, Lettres du Siegneur Ascanio Montelli medecin, sm. 8vo, Paris, Jean de Lastre, 1578, £8. 5027, Lorraine, Du grand et loyal devoir . . . de Messieurs de Paris, 8vo, 1565, £8 15s. 5058, Le Mercure de Gaillon. A collection of 24 pieces relative to the Diocese of Rouen, 4to, 1644, £25. 5061, Brief Discours sur la vie de Duc de Montmorency, 1579, and two other tracts, £10. 5077, Ordre de S. Michel, 8vo, Paris, Guil. Eustace, 1512, £12 10s. 5205, Le Vray Resveille-Matin des Calvinistes et Publicains François, sm. 8vo, Paris, Chaudière, 1576, £8 5s.

*Twentieth Day*—Lot 5247, Jehan Froissart, Memoires de France, Angleterre, Flandres, etc., 4 vols., Paris, Jehan Petit, 1530, et. Ant. Verard, £12 10s. 5286, F. Gafforius, Theorica Musice, 1492, et Angelicum et Divinum Opus Musice, 1508, in 1 vol., fol., £15 15s. 5287, Practica Musice Gafori, lib. v., 1496, et Theorica Musice, 1492, in 1 vol., sm. fol., £13 10s. 5295, Claudius Galenus, Opera Omnia, 5 vols., royal fol., Venet. Aldus, 1525, editio princeps, £18. 5298, Galenus Therapeuticorum, lib. xiv., large fol., Venet. Nic. Blastus Cretensis, 1500, editio princeps, £16. 5314, V. Galilei, Dialogo della Musica Antica e Moderna, 1602, e Fronimo, Dialogo, sm. fol., £30. 5331, C. Gallus, Fragmenta Elegiarum, editio princeps (14 ll.), 4to, Venet., 1501, £12. 5360, Ralph Gardiner, England's grievance discovered in relation to the Coal Trade (wants map), sm. 4to, Lond., R. Ibbetson, 1655,

£7 15s. 5361, Garibay y Camallos Los XI. Libros D'el Compendio Historiæ de las Chronicas de los reynos de España, 4 vols. in 3, fol., Anvers, C. Plantin, 1571, primera edicion, £12. 5397, T. Gaza, Introductivæ Grammaticæ, lib. IV., fol., Venet., Aldus Romani, 1495, editio princeps, £7 5s. 5410, S. Gelenius, Lexicon Symphonum, sm. 4to, Basil, R. Winter, 1544, £9. 5415, Aulus Gellius, Noctes Atticæ, fol., Romæ (Sweynheym et Pannartz) in domo Petri de Maximis, 1469, editio princeps, printed on vellum and bound in old crimson morocco, £790. 5416, Gellius, Noctes Atticæ, fol., Romæ (Sweynheym et Pannartz) in domo Petri de Maximis, 1472, second edition, £22. 5417, Gellius, Noctes Atticæ, fol., Venetiis, Nicolaus Jenson, 1472, £13 10s. 5422, Gellius, Noctium Atticarum libri undeviginti, Aldine edition (Grolier's copy, damaged), 8vo, Venet. Aldi, 1515, £9 5s. 5466, J. A. de S. Georgio, Super titulum de Appellationibus, Como, Ambrosium de Orcho et Dionysium de Paravisino, 1474, £51 (first book printed in Como).

Total of ten days' sale, £9376 18s. 6d.



# OUVRY SALE.



FREDERIC OUVRY, who died on June 26th, 1881, was a man of considerable mark both in his profession and in society; and his death has caused a considerable blank in the wide circle of his friends. He was partner in the firm of Farrer, Ouvry and Co., of Lincoln's Inn Fields. He was elected a Fellow of the Society of Antiquaries in 1848, and for twenty years he filled the office of Treasurer of the Society. On the death of Earl Stanhope Mr. Ouvry was chosen by the Council to succeed him as President, and there was but one opinion among the Fellows on the wisdom of the choice. His genial manner and kindly feelings caused him to be generally liked. He was anxious to promote any literary or antiquarian undertaking of value, and was a ready subscriber to costly publications. This is seen from the catalogue of his well-selected and most interesting library. He was not contented with reprints, however praiseworthy, but managed to acquire many originals of great rarity. His books were treated with great care and put into the handsomest of covers by the first of bibliopægic artists. In a library so well selected it is not easy to single out particular lots which are worthy of special mention, but we will endeavour to note one or two of these. Thus Mr. Gladstone's

*Gleanings of Past Years*, 7 vols., was a presentation copy from the author, and has the following inscription in the Prime Minister's autograph: "Frederick Ouvry, Esq., from W. E. G., in memory of the work we have done together for fourteen years in full harmony of thought and act." Another celebrated friend of Mr. Ouvry was Charles Dickens; and in this sale there was a collection of 177 autograph letters of the great novelist. The library was sold by Messrs. Sotheby, Wilkinson and Hodge, on Thursday, March 30th, and five following days. The books sold well, and on the whole it may be guessed that they fetched higher prices than their late possessor gave for them. Two remarkable instances of this may be given here. Lot 485, Drummond of Hawthornden's *Forth Feasting* (morocco extra), 1617, fetched £60: the book before binding was bought in 1858 at Sotheby's rooms for £8 15s. Lot 996, Lodge's *Rosalind*, 1598, fetched £63, while it is mentioned in the catalogue that Heber's copy sold for £5 10s. On the other side, there is little doubt that the money spent upon the collection of 194 *Old Ballads* (lot 268), in mounting, binding, cataloguing, etc., was more than the £59 it sold for. The following is a selection of the principal lots, with the prices realised for each of them.

Lot 179, Ashbee's Occasional Facsimile Reprints, 2 vols., morocco, 1868-72, £6. 190, Barnfield's *Encomium of Lady Pecunia*, 1598, morocco, £105. 199, Bewick's *Quadrupeds and Birds*, figures only, 4 vols. 4to, 1824-25, £20 10s. 222, Breton's *Passionate Shepherd*, 1604, morocco by Rivière (supposed to be unique), £85. 235, Burton's *Antiquities of Falde*, autograph MS., morocco, £11 5s. 253, Chapman's *Blind Beggar of Alexandria*, 1st ed., 1598, morocco by Rivière, £8 5s. 264, Collection of 370 autograph letters of Actors, Musicians, and Literary Men, in 5 large volumes, £245. 268, Collection of 194 *Old Ballads*, mounted in three vols. morocco, £59. (This collection was fully catalogued by F. W. Newton, and the catalogue was privately printed.) 275, Collection of 184 *Political Broad-sides of the Reign of Charles I.*, mounted in 4 vols. morocco, £38. 337, Daniel's *Panegyrike*, 1603, Certaine Small Poems, 1605, morocco by Lewis, £16 5s. 346, Dibdin's *Bibliographical Decameron*, 3 vols. morocco by Lewis, 1817, £19. 347, Dibdin's *Tour in France and Germany*, 3 vols. morocco by Lewis, 1821. 348, Dibdin's *Ædes Althorpiæ and Cassano Catalogue*, 3 vols., 1822-23, £7 10s. 395, Eyton's *Shropshire*, 12 vols., 1854-60, £27 10s. 424, *Cobler of Canterbury*, morocco by Lewis, 1608, supposed to be unique, £27; bought by Heber at Duke of Grafton's sale for £18, resold at his sale for £12 12s. 429,

Collier's *Illustrations of Old English Literature*, 3 vols. red morocco, 1866, £14 10s. 430, Collier's *Illustrations of Early English Popular Literature*, 2 vols. blue morocco, 1863-64, £11 10s. 451, Daniel's *Delia*, first edition, MS. corrections supposed to be by the author, morocco, 1592, £88. 452, Daniel's *Delia*, second issue of the first edition, morocco by Rivière, £65. 458, Davies, *Wittes Pilgrimage*, morocco, £17. 464, Decker's *Seven Deadly Sinnes of London*, morocco, 1606, £9. 474, Dickens's *Correspondence*, in 2 vols. morocco, £150. 482, Drayton's *Idea*; Sheppard's *Garland*, 1593, £17 10s. 485, Drummond of Hawthornden, *Forth Feasting*, 1617, morocco, £60. 514, Frobisher's *Three Voyages*, red morocco, 1578, £68. 524, *Chronicon Nurembergense*, 1493 (wormed), £14 14s. 526, Daniel's *Panegyrike*, folio, 1603, privately printed, presentation copy, £30 10s. 530, *Dramatic Miscellanies*, Collection of MS. documents, mounted in morocco album, £61. 531, Dugdale's *Monasticon*, by Caley, Ellis, and Bandinet, 6 vols. in 8, 1846, £22 10s.; Gould's *Birds of Great Britain*, 5 vols. red morocco, 1873, £85. 586, Hake's *Touchstone for this Time Present*, morocco, 1574, £11. 587, Hakluyt Society's *Publications*, 67 vols., 59 vols. half morocco, 1847-81, £46 10s. 643, Hamilton (Lady Anne), *Secret History of the Court of England*, 2 vols., 1832, illustrated with 170 portraits, morocco, £17. 647, Harleian Society's *Publications*, 20 vols., £23. 686, *Horæ Beatæ Mariæ Virginis*, MS. on vellum, 19 miniatures, 15th cent., £40. 696, Father Oliver Hubbard's *Tales*, 1604, morocco, £19. 713, Greene's *Quip for an Upstart Courtier*, morocco, 1592, £13 15s. 755, Harvey's (G.), *New Letter of Notable Contents*, 1593, £9 5s. 761, *Heathiana: Family of Heath*, 1881, £10 5s. 765, *Heures à l'usage de Rome*, printed on vellum, 1503, £20. 776, *Horæ Beatæ Mariæ Virginis*, MS. on vellum, 47 miniatures, 15th cent., £25. 782, Huth's *Fugitive Pieces*, 2 vols. morocco, 1875, £13 10s. 808, Homer's *Iliads*, by Chapman, first folio edition, circa 1610, morocco, £16 10s. 817, Huth's *Inedited Poetical Miscellanies*, 1870, £8 10s. 830, Johnson's *Crown Garland*, morocco, 1659, £12. 836, Jordan's *Royal Arbor*, morocco, 1663, £16 5s. 837, Jordan's *Claraphil and Clarinda*, morocco, £9 5s. 838, Jordan's *Nursery of Novelties*, morocco, £8 7s. 6d. 858, Latimer's *First Sermon*, 1549; 2nd to 7th Sermon, 1549, morocco, £8. 902, Marlow's *Massacre at Paris*, morocco, £17 10s. 968, Johnson's *Nine Worthies of London*, morocco, 1592, £24 10s. 992, Lodge's *Glaucus and Scilla*, morocco, 1610, £29 10s. 993, Lodge's *Catharos*, morocco, 1591, £11. 994, Lodge's *Life and Death of William Longbeard*, morocco, 1593, £15 15s. 995, Lodge's *Wounds of Civill War*, morocco, 1594, £14 5s. 996, Lodge's *Rosalind*, 1598, £63. 1013, Markham's *Famous Whore*, morocco, 1609, £10 10s. 1020, Middleton's *Blacke Booke*, morocco, 1604, £28 10s. 1022, Milton's *Lycidas*, 1st edition, morocco, 1638, £64. 1039, Nash's *Pierce Penniless*, 2nd edition, 1592, £10 5s. 1075, Homer's *Iliads*, 1611; *Odyssees*, 1615; *Batrachomyomachia*, etc., 1624, 3 vols. morocco, £14 5s. 1082, Collection of 45 MS. Documents from 1494 to 1697, morocco, £50. 1097, Ovid's *Heroycall Epistles* by Turberville, 1st edition, morocco, 1567, £22. 1108, Parker's *Dives and Pauper*, morocco,

1536, £20 10s. 1121, Parker Society's Publications, complete set, 94 vols. half morocco, £23 10s. 1169, Ritson's Works, 40 vols. half morocco, £30. 1203, Shakespeare's Rape of Lucrece, morocco, 1616, £35 10s. 1205, Rape of Lucrece, morocco, 1624, £31. 1229, Shelley's Works in Verse and Prose, by Forman, 8 vols., 1880, £12. 1239, Smith's (C. Roach), Collectanea Antiqua, 7 vols., 1848-80, £11 15s. 1241, Paradyse of Daynty Devises, morocco, 1578, £24 10s. 1253, Percy Folio MS., large paper, 7 vols. morocco, 1867, £13 5s. 1259, Philobiblon Society's Miscellanies, 5 vols., 1854-59, £11 5s. 1260, Pierce Plowman's Vision and Crede, morocco, 1561, £10 15s. 1290, Rowland's Well Met Gossip, morocco, 1619, £23 10s. 1314, Sazate, Discoverie and Conquest of Peru, morocco, 1581, £16 10s. 1323, Shakespeare's Quartos, Ashbee's Facsimiles for Halliwell-Phillipps, 48 vols., 1866-71, £176. The first four editions of Shakespeare, all fine copies in red morocco. 1345, First folio, 1623, £420. 1346, Second folio, 1632, £46. 1347, Third folio, 1664, £116. 1348, Fourth folio, 1685, £28. 1349, Shakespeare's Works, by J. O. Halliwell-Phillipps, 16 vols. folio, 1853-65, £66. 1387, Stubbes, Anatomie of Abuses, 1st edition, morocco, 1583, £11. 1388, 2nd edition, morocco, 1583, £9. 1397, Sussex Arch. Collections, 31 vols. and Index, 1849-81, £17 10s. 1410, Thomas à Kempis Boke, 1545, £10 15s. 1446, Vennar's Apology, supposed to be unique, 1614, £19 10s. 1459, Walton's Angler, 2nd edition, with MS. notes by Walton, morocco, 1655, £10 15s. 1460, Walton and Cotton's Angler, by Major, illustrated and inlaid in 10 vols. morocco, 1824, £32 10s. 1461, Walton and Cotton's Angler, by Nicholas, 2 vols. morocco, 1836, £16. 1522, Sherley's Travels by Sea and over Land to the Persian Empire, morocco, 1601, £10 15s. 1531, Singer's Quips upon Questions, morocco, 1600, £36 10s. 1535, Smith's Occurrences and Accidents in Virginia, morocco, 1608, £57. 1540, Smithe's Voyage and Entertainment in Russia, 1605, £10. 1546, Spenser's Faerie Queene, 1st edition, morocco, 1590-96, £33. 1582, A Good Speed to Virginia, morocco, 1609 (autograph of Sir Walter Raleigh), £28. 1591, Wellington (Duke of), 20 autograph letters during Peninsular War, £17. 1618, Taylor the Water Poet's Works, 1630, £16 15s. 1620, Vetusta Monumenta, 6 vols., 1747-1842, £12 10s. 1624, Six Rare Broad-sides, (Poor Whore's Petition to the Countess of Castle-mayne, etc.), £13 15s.

The total amount of six days' sale was £6169 2s.

### BERESFORD-HOPE SALE.



SELECTION of books from the library of the Right Hon. A. J. B. Beresford-Hope, M.P., was sold by Messrs. Sotheby, Wilkinson, and Hodge, on March 23rd and 24th. This sale contained a large number of illuminated

MSS., many of them important Liturgies. The following is a list of the prices which some of the more important lots fetched.

*First Day's Sale.*—Lot 73, Dibdin's Tour in the Northern Counties, 3 vols., 1838, large paper, £20 10s. 109, Heures à l'usage de Romme, Paris, 1538, printed on vellum, £15. 110, Heures à l'usage de Troyes, Paris, 1488, printed on vellum, £23 10s. 146, Horæ Beatæ Mariæ Virginis, MS. on vellum (Henry VII.'s copy), £12 6s. 147, Horæ Beatæ Mariæ Virginis, MS. on vellum, 2 large and 33 small miniatures, £31. 156, Liber Elyensis, MS. on vellum, formerly belonging to the Priory of Ely, £50. 177, Atkyns' Glostershire, first and best edition, £38. 179, Baronii Annales Ecclesiastici, 42 vols., 1738-56, £26. 181, Bedæ Expositio Evangelii secundum Lucam et Actuum Apostolorum, MS. on vellum, circa 1480, £55. 187, Biblia Sacra Polyglotta, edidit B. Waltonus, with the Dedication to Charles II. and the Republican Preface, 6 vols., 1657; Castelli Lexicon, 2 vols., 1669, old russa, £25. 188, Biblia Polyglotta (Complutensian edition of Cardinal Ximenez), 6 vols., 1514-17, morocco, by Clarke and Bedford, £166. 190, Blomefield's Norfolk, 5 vols., folio, 1739-75 (vol. iii. wants title), £15 10s. 192, Botta et Flandrin, Monuments de Ninive, 5 vols., 1849-50, £30. 200, Capgrave, Nova Legenda Angliæ, Wynkyn de Worde, 1516, £41. 202, Chronicon Nurembergense, 1493, £19 5s. 203, Ciceronis Epistolæ Romæ (Sweynheym et Pannartz), 1470, red morocco, by Jrautz Bauzonnet, £27. The Duke of Roxburgh's copy fetched £189, and was resold at Sir Mark M. Sykes's sale for £91.

*Second Day's Sale.*—Lot 204, Colgani Acta Sanctorum, 2 vols., 1645-7, £69. Heber's copy sold for £23 10s. 205, Cronycle of Englonde, 1515, Descrypcyon of Englonde, 1515 (small portion of leaf torn off), £36. 208, Dugdale's Warwickshire, 2 vols., 1730, £30. 209, Description de l'Egypte, 1809-28, 9 vols. of text and 12 vols. atlas folio of plates, £50. 215, Flandrin et Coote, Voyages en Perse, 6 vols., £23. 218, Glanville, Le Proprietaire des Choses translate par J. Corbichon, MS. on vellum, with 21 miniatures, £46. 219, Gough's Sepulchral Monuments, 5 vols., 1786-90, £21. 226, Homeri Opera Græce, 2 vols., 1488, first edition, morocco, by Lewis, £71. 227, Horsley's Britannia Romana, 1732, russa, by Clarke and Bedford, £16. 390, Spenser's Faerie Queene, Booke I. to III. second edition, 1596, Booke III. to VI. first edition, 1596, £9 9s. 392, Neue Testament by Wycliffe, MS. on vellum, about 1430, £60. 404, King's Vale Royall of Chester, 1656, £8 5s. 418, Morant's Essex, 2 vols., 1768, £16 10s. 421, Officium pro Defunctis, MS. on vellum, 14th century, £55. The first four editions of Shakespeare were bound uniformly in green morocco extra by J. Clarke. 448, First folio, 1623, verses inlaid, title and dedication repaired, £238. 449, second folio, 1632, title mended, £35 10s. 450, third folio, portrait and title inlaid, £72 10s. 451, fourth folio, £24. 459, Thoroton's Nottinghamshire, 1677, £11. 463, Vegetii Mulomedicina, libri III., MS. on vellum, 15th century, £43.

Total amount of the two days' sale was £2316 10s.

## REVIEWS.

*Chap-Books of the Eighteenth Century, with facsimiles, Notes and Introduction.* By JOHN ASHTON. (London: Chatto and Windus, 1882.) 8vo, pp. xvi, 486.

Let us suppose that some far-seeing person had bought up the whole contents of Autolycus's pack, and that the collection had been preserved until this present time. Every single sheet would be considered worthy of the most elegant binding that could be given to it, and then when the time came for the collection to be sold by auction, the competition would be so keen, that our imaginations are scarcely vivid enough to attempt even a guess at what the lots would ultimately realize. In point of fact, little of early ephemeral literature has come down to us; and even such great collections of Ballads as the Roxburgh and the Pepysian contain little before the time of the Restoration. Mr. Ashton says that the Chap-book proper did not exist before 1700, unless the Civil War and political tracts can be so termed; but we do not understand how this can be reconciled with what is said further on: "The Chapman proper, too, is a thing of the past, although we still have hawkers, and the travelling credit drapers or 'tallymen' yet penetrate every village; but the chapman as described by Cotgrave in his Dictionary (1611) no longer exists. He is there faithfully portrayed under the heading 'Bissouart, m., a paultrie pedlar, who in a long packe or maund (which he carries for the most part open, and hanging from his necke before him) hath almanacks, bookes of news or other trifling ware to sell.'" Now, if the chapman was carrying books about the country in 1611, how was it there were no chap-books until nearly a century later?

Little has been done in the way of publication of the old popular literature, and we are therefore thankful for such collections as have been made. Messrs. Reeves and Turner published a sort of history of the Catnach press, and *John Cheap the Chapman's Library: the Scottish Chap Literature of last century* was issued by Mr. Robert Lindsay of Glasgow in three volumes 1877-8. Mr. Ashton has now reproduced some very curious chap-books with their odd illustrations. A large proportion of them were issued by the Diceys at Aldermar Churchyard, and afterwards at Bow Churchyard, but some were printed at Newcastle, Cirencester, Whitehaven, and a few other country towns. The subjects are most various, and they range from the histories of *Joseph and his Brethren*, of *Joseph of Arimathea*, and of *The Wandering Jew*, and the *Gospel of Nicodemus*, to *A Warning to Young Men*. Ghosts and Dreams and Miracles and Prophecies are not overlooked, and a good store of such popular tales as *Valentine and Orson*, *Tom Thumb* and the *Children in the Wood* find a place in the collection. The illustrations are, as might be expected, highly amusing: thus Jacob's death and burial is represented by an odd-looking hearse drawn by two donkeys tandem, and the driver is evidently some country clodhopper. Mr. Ashton has added in an appendix a List of Chap-books published in Aldermar and Bow Churchyards, which

will be useful. This book will be welcomed by all interested in the curious class of literature to which it relates, and it will be found to be a useful contribution towards the history of chap-books.

*Masonry in Wigan, being a Brief History of Lodge of Antiquity No. 178, originally No. 235, with references to other Lodges in the Borough at the close of the last and beginning of the present century.* Compiled by BRO. J. BROWN, Secretary. (Wigan: printed by Bro. R. Platt, 1882.) 8vo, pp. 66. 3 plates.

The history of this Lodge dates from 1786, and some entries of this year are of interest in connection with the present month. On the Festival of St. John (June 21), the Lodge met, and £1 16s. was paid for thirty-six dinners, £2 11s. for beer and porter 66 quarts, and for brandy punch, and £1 8s. 6d. for rum punch and suppers. Some of the party appear to have kept up the joviality on the following day, for we find entries on June 22 of 10s. 6d. for breakfasts, dinners and liquor, and 5s. for chaise, drivers, victuals and liquor 5s. The author writes, "The meeting after the Installation or 'The Festival of St. John' is still kept up in some towns in Lancashire and is called holding 'St John's Wife.'"

Wigan has the distinction of possessing one of the two spurious lodges in England. Lodge of Sincerity, No. 486, was erased out of the books of the Grand Lodge in London in 1828, but in spite of this it has continued to meet up to the present time. Mr. Brown has made an interesting addition to the literature of Freemasonry.

*May's British and Irish Press Guide, 1882.* (London Fredk. L. May & Co.) 8vo.

This is the ninth edition of a particularly useful work. The local press has increased so largely of late years that the list of newspapers and other periodicals published in all parts of the country is now one of considerable extent. Maps have been added on which are marked in red ink the places where newspapers are published.

*The earliest known printed English Ballad—A Ballade of the Scottyshe Kynge.* Written by John Skelton, Poet Laureate to King Henry the Eighth. Reproduced in facsimile with an historical and bibliographical introduction by JOHN ASHTON. (London, Elliot Stock, 1882), 4to, 4 preliminary leaves, pp. 96.

The finding of an addition to our stock of national ballads must always be an event of considerable interest, and when the ballad is by so well known a writer as Skelton, the feeling of pleasure at its discovery is greatly enhanced. This poet is scarcely estimated at his proper worth, on account both of the general coarseness of much of his work, and of Pope's unjust expression "beastly Skelton." He was a distinguished scholar, and one of the earliest personal satirists in our language. Those who hold him in low esteem can scarcely have read his *Boke of Phyllyp Sparrowe*, which gives him the title of the modern Catullus, and which Coleridge described as "an exquisite and original poem."

The *Ballade of the Scottyshe Kynge*, a facsimile of

the first page of which we are enabled to present to our readers, was printed by Richard Fawkes, Faques, or Fakes, the king's printer, in 1513, immediately after the battle of Flodden field, which is described in it. The discovery of this unique ballad is of great interest, not only on account of the value of the thing found, but also because of the position in which it was found. An old folio volume belonging to Miss

with the famous battle of Flodden, for on the one cover was found this *Ballade of the Scottyshe Kynge*, and on the other were two leaves of *The trewe encountre or . . . Batayle lately don betwene Englande and Scotlande, in whiche batayle the Scottyshe Kyng was slayne*, which is known to have been printed by Faques.

Mr. Ashton has written a very elaborate and in-

## A ballade of the Scottyshe Kynge.



**R**ynge Jamy/Jomy pour. Joye is all go  
ye commoed our kynge why dyde pe so  
To pou nothyng it dyde accorde  
To common our kynge pour souverayne lord.

Chafyn Grove, of Zeals House, Bath, had lain for years with a great many other books on the floor of a garret in a farmhouse at Whaddon, county Dorset. The books and the house had come to Miss Grove by family descent from Mr. Bullen Reynes. This particular volume was the French romance of "Huon of Bordeaux," printed at Paris by Michel Le Noir, in 1513. Apparently it had been brought over to England and bound here in that very year. The binder must have had much waste paper connected

teresting introduction, in which he discusses among other things the origin of ballads, the character of Skelton, the battle of Flodden, the events in the reign of James IV. of Scotland, and the contemporary evidence relating to the ballad. In his anxiety to do honour to this ballad, Mr. Ashton has most unnecessarily attempted to remove the "Nut-brown Maid" from its high position. It is somewhat of a shock to a ballad-lover to find it stated that this beautiful poem should be removed out of the category of ballads

because it is a metrical dialogue between the knight and the maid. There are several other well-known ballads amenable to the same criticism, which we cannot consider a sound one. Skelton's ballad cannot for a moment stand in respect to poetical excellence by the side of the anonymous writer's "Nut-brown Maid," and it must rest upon its historical interest alone. Every justice has been done to it in this beautiful volume, the paper, printing, and binding of which are all alike excellent.

*Collectanea Genealogica.* Vol. i. 1882. By JOSEPH FOSTER. Privately printed by Hazell, Watson, and Viney: London and Aylesbury, 1882. Royal 8vo. 768 pp.

Mr. Foster must needs be an experienced charioteer, for he has undertaken to drive a full and powerful team. That he realises the vastness of his undertaking is seen by the motto he has inscribed upon the title-page—"All which will require Briareus his hundred hands, Argus his hundred eyes, and Nestor's century of years to marshal." We have here the commencement of the following distinct works: *Members of Parliament—Scotland, England, and Ireland*;—*Register of Admissions to Gray's Inn, 1521—1881*; *Register of Marriages at Gray's Inn Chapel*; *Sim's Index to Herald's Visitations*; *Funeral Certificates of the Nobility and Gentry of Ireland, 1607—1729*; *Musgrave's Obituary*; *The Marriages of the Nobility and Gentry, alphabetically arranged, 1655—1880*. If, as we hope, Mr. Foster will be able to carry on all these works to completion, he will have conferred a very great benefit on all historical students; and we think he is quite justified in saying in the last paragraph of his preface,—"In conclusion, I would ask for the hearty support of all working genealogists, on the ground that their labours, as they will I am sure admit, will be incalculably lightened by the success of this great and arduous undertaking."

## NOTES AND NEWS.

SOME particulars respecting the late Harrison Ainsworth's intercourse with Charles Lamb, and his loan to Elia of a rare book, are given by Mr. John Evans, in the *Manchester City News*.

"Talfourd, in his first series of the *Letters of Charles Lamb*, tells us that about 1823 Lamb added to his list of friends Thomas Hood, Hone, and Ainsworth, then a youth, who has since acquired so splendid a reputation as the author of *Rookwood* and *Crichton*. Mr. Ainsworth, then resident at Manchester, excited by an enthusiastic admiration of Elia, had sent him some books, for which he thus conveyed his thanks to his unseen friend:—"To Mr. Ainsworth. India House, 9th Dec., 1823. Dear Sir: I should have thanked you for your books and compliments earlier, but have been waiting for a revise to be sent which does not come, though I have returned the proofs on the receipt of your letter. I have read

Warner with great pleasure. What an elaborate piece of alliteration and antithesis! Why, it must have been a labour far above the most difficult versification! There is a fine simile or picture of Semiramis arming to repel a siege. I do not mean to keep the book, for I suspect you are forming a curious collection, and I do not pretend to anything of the kind. I have not a black-letter book among mine, old Chaucer excepted, and am not bibliomaniac enough to like black-letter. It is painful to read; therefore I must insist on returning it, at opportunity, not from contumacy and reluctance to be obliged, but because it must suit you better than me. The loss of a present from should never exceed the gift of a present to. I hold this maxim infallible in the accepting line.' *L'homme propose, mais Dieu dispose*. However fixed the gentle Elia's intentions were in returning the book his young admirer in Manchester had lent him, they were never fulfilled—a circumstance which caused the youthful Ainsworth some trouble with his father's and uncle's (Mr. James Ainsworth, the surgeon) friend, Dr. Hibbert-Ware. The black-letter alluded to by Lamb has been a special treasure with bibliopoles during the present century. The work is entitled 'Syrinx, or a seauenfold Historie handled with a varietie of pleasant and profitable, both comicall and tragicall Argument, Newly Perused and Amended by the first Authory, W. Warner. Lond. by T. Purfoot, 1597.' According to Warton (quoted in Lowndes' *Bibliographer's Manual*, vol. v., pp. 2845-46), the book is a novel, or rather a series of stories, much in the style of the adventures of Heliodorus' *Ethiopic Romance*. The 'Syrinx' was 'licensed in 1584.' A copy was sold at the Roxburghe sale at £16 5s. 6d., and the present value is about £50. It was a copy of this work that Ainsworth borrowed from among the treasures of Dr. Hibbert-Ware. Anxious, I suppose, to initiate himself in the good graces of Lamb, to whom he was then dedicating his first collection of poems, *The Works of Cheviot Tichburn*, Ainsworth sent him some books, the valuable copy of Warner's 'Syrinx' among the number. The upshot was that Lamb, delightfully ignoring his promise of 'insisting' on returning it, and the grave maxim he had laid down—with the same extreme good-nature as his young friend in Manchester—lent the book to another friend, which 'other friend' subsequently went to New York, and the learned author of the *Foundations of Manchester*, much to his chagrin (which he did not fail to impart to Master 'Cheviot Tichburn'), never saw his copy of 'Syrinx' again!"

THE *Lonsdale Magazine or Provincial Repository*, edited by J. Briggs, is a curious magazine devoted to the North of England. It was published at Kirkby Lonsdale in 1820-2, and only ran to three volumes. It contains many interesting articles of topography and customs, besides recording some of the events of the day and giving biographical memoirs of celebrated persons. It is curiously divided into sections, known under the following titles—"Beauties of the North," "Biographical Sketches," "The Portfolio," "The Philosopher," "The Centime," "Agriculture," "Miscellanies," "Literary Review," "Poetic Pieces," "Summary of Politics," "Foreign Intelligence," "Domestic Intelligence," "Commercial Intelligence,"

"Repository of Genius," "Repository of Wit." Each number also gives a tide table for every day in the month at Liverpool and Lancaster.

In our first number we alluded to the neglected condition of the old parish libraries, and more particularly referred to the Bath Abbey Library, founded by Bishop Lake early in the seventeenth century. We are continually hearing of further instances in various parts of the country, and it is really a national disgrace that these interesting and often valuable collections of old books should be allowed to fall into utter decay. Some action has lately been taken at a meeting of the Barnstaple vestry, respecting the library of that parish. Mr. W. P. Hiern made the following statement:—The Library was very little known in the town, and a portion of the books were in a state which was very unsatisfactory. He thought it would be well if he read an extract from a book of Mr. Chanter's, published some years ago, in which the following history of the Library was given:—The first instance in Barnstaple was the formation and establishment of a Parochial Library, by Mr. John Dodderidge, in 1665, just before his death. He commenced by presenting to the town 112 volumes, which were almost exclusively ponderous Latin works on Divinity then of great value. On receiving the gift, the Corporation set about preparing a suitable room for their reception. Immediately adjoining the Church, and in the old Register Book of the Library, from which the present catalogue was transcribed in 1824, is the following record:—"This Library was begun to be builded by the Corporation of Barnstaple, in the year 1665, and finished in 1667, by Richard Crossing, John Lovering, and John Martin, executors of that worthy and pious benefactor, John Dodderidge, Esq., by whose bounty it was furnished with many worthy books. The foundation thereof was part on the Churchyard, and about 16 feet on the north end thereof upon the garden wall of John Frost and Nicholas Thorne, of Barnstaple, who are to have a wheat corn a year for granting the same, to be payed to them by the Mayor and Aldermen for the time being for ever." This written record is supplemented by a relieve medallion in the wall of the library, with the initials of John Dodderidge and his three executors, and the date 1667. The room still shows remnants of its original character and decorations, in the enriched mouldings and pendant in the centre, with hook for lights; but it was sadly curtailed in size, and its proportions and decorations destroyed, when the Church was altered, in 1824, a portion being taken for a staircase and entrance to the N.E. gallery. Mr. Dodderidge's worthy example was followed by others. Joseph Ayres, perpetual curate of Pilton, presented 67 vols., Mr. Dodderidge's executors, 31, and above 100 were given by other benefactors, whose names are recorded in the register. The great bulk of the books were on Divinity, but some few were valuable histories and treatises. The present number of books in the library is 271. They were carefully examined and collated with the old catalogue in 1824, by the late vicar, Rev. H. Luxmore, and the existing excellent catalogue was then compiled by him. Mr. Luxmore noticed that at that time 57 of the books catalogued in the old register had been lost or de-

stroyed, a list of which he also gave, and which were of such value as to render their loss greatly to be regretted.—Mr. Hiern believed that the state of affairs had been very little altered since the time when Mr. Chanter drew attention to it, and there were many in the town and the parish who did not know of the existence of a library of books, of considerable value; and he considered that it should be seen that they were kept with care, and facilities given to any parishioner to consult the books.

THE stained glass window which has been placed in St. Margaret's Church, Westminster, as a memorial of William Caxton, the first English printer, has been unveiled. It shows in the centre Caxton, in front of his wooden press, holding a printed book, with Bede and Erasmus on either hand. The window is at the east end of the south aisle, and near to it is the tablet put up in 1820 in memory of Caxton by the Roxburgh Club. Cannon Farrar preached on the occasion from the words "Let there be light" (which, in the form of "Fiat lux," appear on the window itself), and after observing that the window was mainly the munificent gift of the printers of London, gave a sketch of Caxton's life, pointing out his connection with that parish, where he had resided, and with that church, in which he had worshipped, and whither he was carried for burial. The preacher concluded his sermon with an appeal on behalf of the Printers' Pension Fund (to which the offertory was to be given), quoting the following words by the late Dean Stanley:—"Behind the innumerable sheets, and the vast mountains of type, and the constant whirl of machinery, there stands an army of living, unknown, unseen friends, to whose close attentive eyes, and ever busy fingers we owe it that the light of God, the light of the world, the light of knowledge, the light of grace, stream out in countless rays to every corner of our streets and homes." The offertory amounted to nearly £54. The window was designed by Mr. Henry Holiday from the instructions of a committee which included Dean Stanley, Sir Charles Reed, Mr. W. Spottiswoode, etc., and of which Canon Farrar was chairman. The work, the cost of which was £430, has been carried out by Messrs. Powell and Son, of Whitefriars.

APROPOS of the renovation and re-opening of the Unitarian Chapel in Kendal, which was intimately associated with two characters in Wordsworth's *Excursion*, the following extract from the papers of Mr. William Pearson of Bordside in Crosthwaite, is of interest:—"This quiet, secluded building, though situated in the heart of the town, is overshadowed by trees, beneath which rest many worthies of departed times, one of whom, James Patrick, was the prototype of the 'Wanderer' in the *Excursion*. A plain mural slab outside the east wall of the chapel—which was his spiritual home—bears this inscription:—"Near this place are buried John Patrick, of Barnard Castle, who died May 10th, 1763, aged fifty-one; Margaret, the daughter of James and Mary Patrick, who died November 20th, 1767, in her infancy; James Patrick, of Kendal, who died March 2nd, 1787, aged seventy-one." When staying in Kendal with his friend Mr. Thomas Cookson, the poet Wordsworth himself was an occasional worshipper along with the family at this

chapel, and thus became acquainted with the minister, the Rev. John Harrison, and with one of his congregation, the well-known blind mathematician and botanist, Mr. John Gough, with the delineation of whose remarkable powers and character the poet enriched his *Excursion*, and in turn has by the touch of genius imparted to them a lustre that will not fade whilst English literature shall endure."

THE death of so eminent an English binder as Mr. Robert Riviere, on the 12th of April, must not be left unrecorded in our pages. Mr. Riviere was born in London, but he first settled as a bookseller in Bath in 1829, and subsequently added bookbinding to his other business. In 1840 he removed to London, and the elegance of his taste and the beauty of his workmanship soon caused his name to become famous. He came of an artistic family, and he carried into the business of bookbinding the taste which was displayed by others in the art of painting. Mr. Riviere was greatly esteemed and respected by those whom he employed, and all his work-people followed him to the grave in the churchyard at East End, Finchley.

MR. THORVALD SOLBERG contributes to the New York *Publishers' Weekly*, the first part of a Bibliography of books and articles relating to Literary property (Copyright, International Copyright, and kindred subjects). The Catalogue is arranged in alphabetical order; and this first part, published in the number for April 8, comes down to the name of *Carey*. When completed this cannot fail to be a very useful piece of work.

THE last published part of *Gloucestershire Notes and Queries* (April) contains a list of Gloucestershire Engravings in the '*Gentleman's Magazine*' (1731-1818).

BALZAC's manuscripts were lately sold by auction at the Hotel Drouot, Paris. There was a large attendance and brisk competition, but with few exceptions it appears that the collection was divided among the dealers. Among the prices realised the following may be mentioned as indicative of the market value in Paris of authors' manuscripts:—The "*Contes Drolatiques*," 1440 fr.; "*Pierrette*," 420 fr.; "*Histoire des Treize*," 650 fr.; "*Eugénie Grandet*," 2000 fr.; "*Beatrice*," 820 fr.; "*Le Medecin de Campagne*," 1620 fr.; "*Illusions Perdues*," 2050 fr. It is reported that the National Library was unrepresented at the sale.

THE *Allgemeine Zeitung* informs us that since the passing of the law against the Socialists in Germany, there have been issued, according to official sources, over seven hundred Social-Democratical works which have been suppressed.

M. MAURICE TOURNEUR is about to start for Russia in order to gather materials for a complete edition of Diderot's works. He intends while there to collate his books and MSS., and to form a complete catalogue of them.

MESSRS. LIST AND FRANCKE have just issued two catalogues of autographs which are to be sold by them in June. In the first we find the names of Beethoven, Mozart, Haydn, Weber, Mendelssohn, Schubert, and

other musicians, and in the second those of statesmen, poets, and scholars. Some of the autographs are rare, such as those of Ulrich von Hutten, Melancthon, Hans Sachs, etc.

THE *National-Zeitung* of Berlin gives an account of the presentation, as a marriage present, to the Prince and Princess William of Prussia of a library of about 1400 vols. from the Corporation of the Berlin Booksellers. The volumes are bound in calf, but of various colours, the Prussian arms being stamped on the cover.

AN Exhibition of Decorative Arts is to be opened shortly in the Palais de l'Industrie, Paris. Paper is to be there represented in all its forms. Manufacturers will exhibit machines showing how rags reduced to paste become paper on endless rolls. Composing machines, colouring machines, and the various processes of reproduction of engravings will all be represented.

A LARGE library of a late professor of law was sold in Paris at the Maison Silvestre on the 8th of May and sixteen following days.

THE first Gobert prize of the value of 9000 fr. has been awarded by the French Academy to Mons. Cheruel for his work on the *Ministry of Mazarin*; the second, 7000 fr., to Mons. Zeller, for his *Richelieu*. M. M. Yriarte, E. Dundet and others are also recipients of prizes.

MONS. RUELLE, Librarian of the Bibliothèque Ste. Geneviève, Paris, has been entrusted with a literary mission to Venice for the purpose of collating various Greek MSS., especially one of the 9th or 10th century, containing the text of Damascius, part of which has not previously been published.

A COLLECTION of books relating to Luther, which was lately for sale in Berlin, has been bought by an Episcopalian College in Pennsylvania. The duplicates are said to have been sold to the town of Wittenberg.

WE understand that there is reason to hope that when the new edition of Mr. Poole's Index to *Periodical Literature* is completed, the indefatigable compiler will undertake, with the assistance of his coadjutor Mr. Fletcher, another work of a similar character, viz., a general index to essays published in collections other than periodicals. We shall hope in a future number to be able to give Mr. Poole's views on this subject; at present we are authorised to say that that gentleman will be pleased to receive from librarians and scholars who are interested in the undertaking, and are willing to co-operate in the work; their views concerning it.

THE commencement of the Hamilton Palace sale has been fixed by Messrs. Sotheby, Wilkinson and Hodge for June 30th and eleven following days. This first portion will contain the Beckford Library.





## CORRESPONDENCE.

## LUTHER ON THE GALATIANS. (I. 126, 157.)

THE Rev. Dr. Scadding's copy lacks a leaf which follows the title and contains this address by Bishop Sands:—

*To the Reader.*

THIS booke being brought vnto me to peruse and to consider of, I thought it my part not onely to allowe of it to the print, but also to commend it to the Reader, as a treatise most comfortable to all afflicted consciences exercised in the Schole of Christ. The Author felt vvhath he spake, and had experience of vvhath he vvrote, and therefore able more liuely to expresse both the assaults and the saluing, the order of the battell, and the meane of the victory. Satan is the enemy, the victorie is by onely faith in Christ, as Iohn recordeth. If Christe iustifie, vvho can condemne, saith S. Paule. This most necessary doctrine the author hath most substantially cleared in this his comment. VVhich being vvritten in the Latine tounge, certaine godly learned men haue most sincerely translated into our language, to the great benefite of all such as vvith humbled hartes vvill diligently reade the same. Some beganne it according to such skill as they had. Others godly affected, not suffering so good a matter in handling to be marred, put to their helping hands for the better framing and furthering of so vvorthy a vvorke. They refuse to be named, seeking neither their ovvne gaine nor glory, but thinking it their happines, if by any means they may releue afflicted mindes, & doe good to the church of Christ, yelding all glory vnto God, to vvhom all glory is due.

Aprilis 28, 1575.

*Edwinus London.*

I have preserved in this copy the lines exactly: w is always vv (two v's). "To the reader," and "Edwinus London," an Italic and larger type, the rest in Roman.

JOHN INGLE DREDGE.

*Buckland Brewer Vicarage.*

## THEOPHILUS SPIZELIUS. (I. 190.)

THIS writer was a Lutheran minister at Augsburg. Born 11th September, 1639, he died 7th January, 1691. There is a brief notice of him in the Abbé Ladvoct's *Dictionary*. Seven of his books are given in Watt.

J. I. D.

"SPIZELIUS (Théophile), laborieux Ecrivain Protestant du 17<sup>e</sup> siècle, né le 11 Septembre 1639, est Auteur de plusieurs ouvrages, dont les plus connus sont deux Traités, l'un intitulé *Felix Litteratus*, 2 vol. in 8; l'autre, *Infelix Litteratus*, 2 vol. in 8. Il prétend faire voir, dans ces deux Ouvrages, les vices des Gens de Lettres, & les malheurs qui leur arrivent quand ils étudient par de mauvais motifs & plutôt pour eux-mêmes, que pour Dieu et le Prochain. *Sinensium res litteraria*, Leide, 1660, in 12. *Sacra Bibliothecarum illustrium arcana detecta*, 1668, in 8. Il mourut le 7 Janvier 1691, laissant une fille." (L'Abbé Ladvoct's *Dictionnaire Historique*, Paris, 1777, vol. iii., pages 466 and 839).

"Danhaver ou Danhaver (Jean Conrad), fameux Théologien Luthérien, naquit dans le Brisgau en 1603. Il obtint une Chaire d'Eloquence à Strasbourg en 1629, & eut plusieurs autres emplois honorables dans la même ville, où il m. en 1666, étant Prédicateur de l'Eglise Cathédrale, & Doyen du Chapitre. On a de lui un grand nombre d'ouvrages. Ceux qui ont fait le plus de bruit sont: 1. *Collegium Psychologicum circa Aristot. de Animâ*, Arg. 1630, in 8°; 2. *Idea boni interpretis & malitiosi calumniatoris*, 1670, in 8°. 3. *Idea boni disputatoris & malitiosi sophista*, in 4°. 4. *Hodomoria spiritûs Papaci*. 5. *Hodomoria spiritûs Calviniani. De Spiritûs Sancti processione*, in 4°; *De Christi personâ, officio & beneficiis*, in 8°; *De Voto Jephthæ*, in 8°; *Praeadamitæ*, in 8°, etc. Danhaver passa presque toute sa vie à s'opposer à la réunion des Luthériens et des Calvinistes." (*Ibid.*, vol. I., p. 494).

There are many names in Ladvoct's book that I have never been able to meet with elsewhere.

S. A. NEWMAN.

*Littleton Place, Walsall.*

## BURTON'S ANATOMY OF MELANCHOLY.

I RECENTLY purchased a copy of Burton's *Anatomy of Melancholy*, 2nd edition, 1624, Oxford. It is without a frontispiece. The other early editions of this work that I have seen possess a frontispiece. Should this copy have one? I have made inquiries, but can obtain no reliable information on the requirements of the 2nd edition. I should esteem it a favour if one of your readers could set my mind at rest on the matter.

J. L.

## ABBREVIATED SURNAMES. (I. 93.)

AS Mr. J. Potter Briscoe's note in THE BIBLIOGRAPHER of February has not been replied to, I am induced to mention that I know of two persons named Strongi'th'arm: this name you will not surely suggest originates in or from locality.

*Ipswich.*

B. J. GRIMSEY.

THERE are several works by Tans'ur in the British Museum Library. A Mr. Ta'Bois was, and perhaps is still, secretary, or manager, at Highgate Cemetery. What does the apostrophe mean in the name I'Anson, which occurs several times in the London Directory?

P.

## THE SACRED HARMONIC SOCIETY'S LIBRARY.

THE Sacred Harmonic Society is no more, the final concert having been given on April 28th. The BIBLIOGRAPHER is not a fitting "wailing place" in which to regret the loss to music which will probably ensue; but it is a proper place for the expression of a hope that the valuable library belonging to the Society will not be dispersed. The writer of the article "Musical Libraries" in the *Dictionary of Music*, now in course of publication under Mr. Grove's editorship, refers to it as "undoubtedly the best arranged, and one of the most valuable in England." There is an

excellent printed catalogue, compiled by Mr. W. H. Husk, the librarian, in such a way as to form a very useful musical bibliography. I trust that some of your correspondents will be able to give an assurance that the collection is safe.

"MUSICUS."

#### BREVINT'S SAUL AND SAMUEL.

IN Daniel Brevint's *Saul and Samuel at Endor*, printed at Oxford in 1674, the frontispiece is not always the same. I have one copy in which the figure on the left-hand side has the tiara on the head, with two horns and a crozier in the hand. Another copy has it with only a staff in the hand and the horns on the head. Which was from the original plate? and why was it altered? In all other respects the books are the same.

S. SALT.

*Gateside, Whitcham, Cumberland.*

#### CRIMES OF GEORGE III.

*Lettres Préliminaires sur les Crimes du Roi George III. en Anglais. Adressés au citoyen Denis, homme de lettres; Par un Officier Américain, au service de la France.*

This small octavo of 216 pages is in English except the title page, and contains two parts in four letters and five appendices. The first part is a presentation copy to Citoyen Prieur, and the second to Citoyen Carnot, each with the author's autographs, Col. Eustance. At page 79 of the first part it is stated "These Letters are not to be sold." This book is very scarce, and contains some curious and very severe remarks, amongst which are some on Ireland.

S. SALT.

*Gateside, Whitcham, Cumberland.*

#### USELESS BOOKS.

I THINK your correspondent's suggestion to arrange a list of new books wholly unnecessary. Collectors of books must be rare who purchase publications without first ascertaining their merits. This solitary depreciation is, in my opinion, sufficient; but I should like to ask—"Who is to be the compiler, and who the judge?"

THEODORE MOORE, JR.,

*Whips Cross, Walthamstow.*

#### A NINETEENTH CENTURY BOOKSELLER'S CATALOGUE.

ARE booksellers of the present day going to turn their catalogues to profitable account? It seems so, with one at least. I have seen a catalogue from a cathedral city in the west of England with advertisements inserted in the text. There is a "House Furnishing Ironmonger, Oil, and Agricultural Seed Merchant" hiring half a page. A "Manufacturer of all kinds of BREAD and every description of CAKE," who has "none but competent and experienced workmen," half a page. A whole page taken by an

"Operative and Dispensing Chemist, Importer of Leeches, etc.," while a "Sewing Machine Factor" takes a quarter of a page, and an "Estate Agent and Auctioneer" the same. To wind up, on the last page but one the bookseller says that "Having been so infernally ill-used by the printers and printer's devils for the last 20 years, I have at length taken the matter into my own hands, and print my catalogues myself, and also undertake to do printing of every description for others, at short notice and at reasonable prices. All work entrusted to me will be done on hand-presses, without steam power, or machinery, with no gas."

G. J. G.



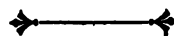
#### NOTICE.

The Reports of Libraries, etc., are unavoidably postponed until next month.

The following Booksellers' Catalogues have been received:—

Bennett (W. P.), Birmingham; Blackwell (B. H.), Oxford; Brown (Wm.), Edinburgh; Claudin (A.), 3, Rue Guénégaud, Paris; Cohn (A.), 53, Mohrenstrasse, Berlin; Dobell (B.), 62, Queen's Crescent, Haverstock Hill; Downing (Wm.), Birmingham; Dulau & Co., 37, Soho Square; Fawn (J.), and Son, Bristol; Forrester (R.), Glasgow; Gilbert and Co., Southampton; Golding (E.), Colchester; Gray (Henry), Manchester (Catalogues of Books, Views, etc., relating to the six Northern Counties); Grevel (H.), 33, King Street, Covent Garden; Hinde (F.), Retford; Hitchman (J.), Birmingham; Jefferies (C. T.) and Sons, Bristol; Johnston (G. and A.), Edinburgh; Kockx (Pierre), Antwerp; Lowe (C.), Birmingham; Maggs (U.), 159, Church Street, Paddington Green; Pickering and Co., 66, Haymarket; Quaritch (B.), 15, Piccadilly; Robson and Kerslake, 43, Cranbourn Street; Rouveyre (Ed.) et G. Blond, Paris; Salkeld (J.), 314, Clapham Road; Scheible (J.), Stuttgart (Bibliothèque du Comte de Mannteufl, Englische Literatur, Spanische und Portugiesische Literatur, Americana); Scott (Walter), Edinburgh; Smith (J. M.), Retford; Smith (W. J.), Brighton; Steiger (E., and Co.), New York; Stevenson (T. G.), Edinburgh; Sutton (R. H.), Manchester; Sutton (Thomas) and Son, Manchester; Taylor and Son, Northampton; Wilson (J.), Birmingham; Wilson and McCormick, Glasgow; (English and Foreign Literature in the New Library); Young (H.), Liverpool; Yule (J.), Scarborough.

Also from the Auctioneers:—Libraries of A. M'Dougall, Mrs. Hyde, J. Penman, and others, sold by Mr. Dowell, 6th March and three following days. Collection of Books sold by Mr. Dowell, April 24th, 25th, 26th, 28th. Library of the late Hon. Lord Curriehill, sold by Messrs. Chapman and Son, 28th Feb., 1st, 2nd, and 3rd March. Books sold in April and May 16, 17, by Messrs. Chapman.



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The Ballad is the original text of a portion of Skelton's "Treatyse of the Scottes," but varies considerably from the hitherto known version. It is, however, chiefly remarkable (apart from its extreme rarity) for being the EARLIEST KNOWN PRINTED ENGLISH BALLAD; and, as such, whatever may be its merits, it must take its rank in English Poetry.

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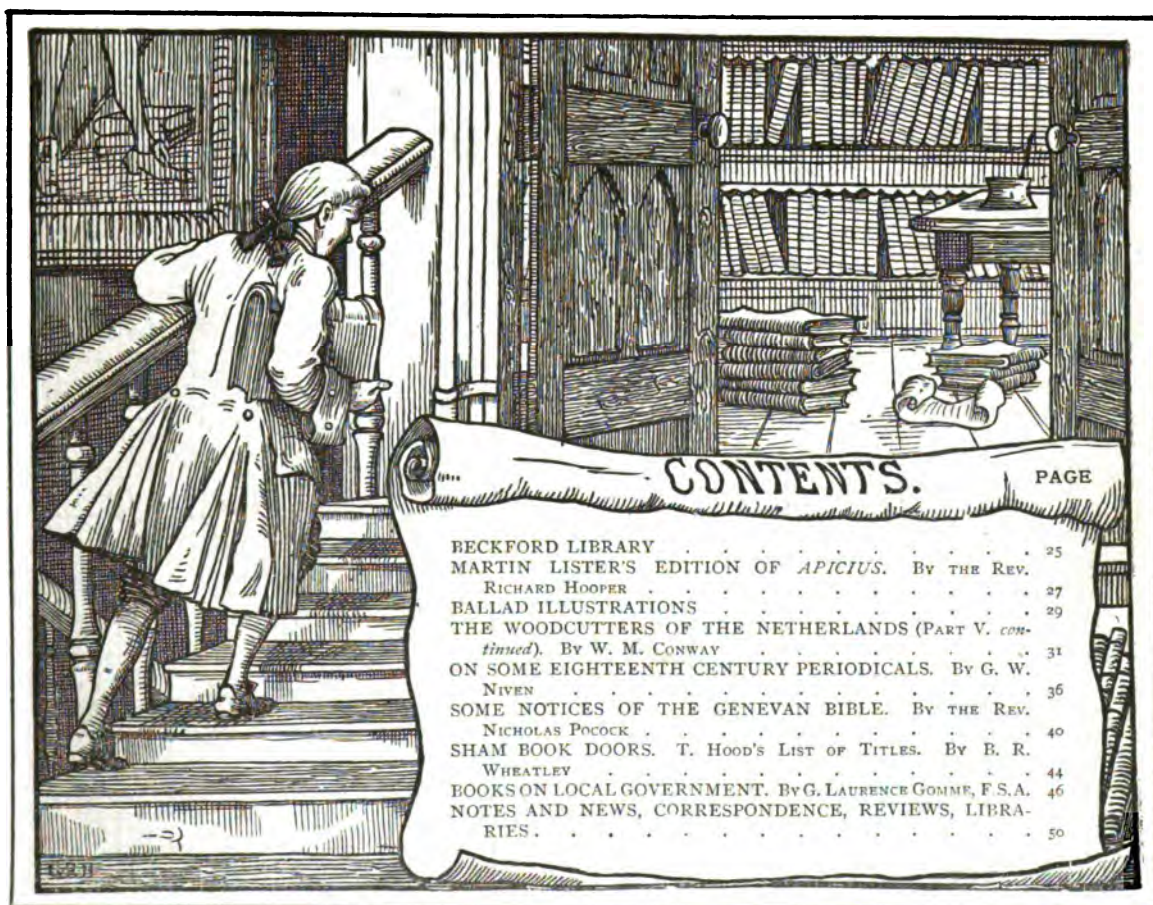
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THE  
BIBLIOGRAPHER.

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JULY, 1882.



BECKFORD LIBRARY.

**R**IDAY, June 30th, 1882, will long remain a red-letter day in bibliographical annals, for the sale of the first portion of the Beckford Library was commenced on that day at Messrs. Sotheby's famous auction-rooms. The contents of the catalogue, which extend from *Abelard* to *Fuseli*, amply justify the high expectations which were raised when the first announcement of the sale was made. The books are curious and interesting, the bindings are choice, the names of former owners most distinguished; and we may say, without fear of exaggeration, such a sale has not occurred in England before within the memory of living men. The great buyers will be gathered together; and they will probably have the sale very much to themselves, for the interest which will attract most of us to Wellington Street will be unassociated with a hope that any of the treasures may fall into our hands. He will need a long purse who intends to carry off many of these matchless volumes.

For nearly forty years Hamilton Palace has been known to contain two of the finest libraries of the kingdom, but henceforth its chief glories will have departed. We do not say it is a misfortune that such collections should be dispersed, for probably the world at large benefits by the sale; but we can enter into the feelings of the visitor to Hamilton Palace who said, as he walked through the halls and corridors, that it seemed like blasphemy that one man should possess such treasures. When, however, the same

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critic heard that the possessions which filled him with such awe were about to be sold by the owner, he could not help feeling that if it were blasphemy to possess what the whole world must covet it was something like sacrilege to disperse them.

Beckford was one of those men whose names live on account of their strong individuality. His literary fame would long ago have faded away if the man himself had not continued to be remembered. The individuality which has kept his name alive is stamped upon his library. He did much for display, but he collected books because he loved them. These books he read, he knew them well, and he annotated them. The number of lots in which his notes will be found are numerous, and to some of these we propose first to draw our readers' attention. We learn from the catalogue that Beckford has filled five pages of fly-leaves to his namesake Peter Beckford's *Familiar Letters from Italy* (2 vols., Salisbury, 1805), and these notes he concludes thus: "This book has at least some merit—the language is simple; an ill-natured person might add—and the thoughts not less so." His opinion of Miss Benger's *Memoirs of Mary Queen of Scots* is summed up in this very uncomplimentary criticism: "I wish, dear Miss Benger, that your style was a little less ornate, and your information a little less inaccurate." Another lady author fares even worse at his hands; for of Miss Aikin's *Memoirs of the Court of James I.* he writes: "I wish Lucy would take to the needle instead of the pen, and darn stockings instead of history. She would then be more harmlessly employed than in leading unhappy readers with open appetites into the purchase of literary aliment already reduced to a *caput mortuum* by repeated stewings." Beckford criticizes Brasbridge's *Fruits of Experience*, 1824, in this strong language: "They who like hog-wash—and there are amateurs for everything—will not turn away disappointed or disgusted with this book, but relish the stale trashy anecdotes it contains and gobble them with avidity." These are merely a sample of the annotations which will be found in a large number of the books: for instance, a fine set of the *European Magazine*, 80 vols., bound in russia extra by Kalthoeber, contains MS. notes in every

volume. Lot 735 consists of seven folio volumes of Transcripts from the autograph notes written by Beckford on the fly-leaves of the various works in his library.

So much for the personal interest connected with the books. We can only indicate very briefly the character of the books themselves; for to point out the interesting items would occupy too much space. Of works of art probably the most important lot is No. 2742, consisting of a fine series of the engraved works of Van Dyck in the earliest states: upwards of five hundred portraits in three large folio volumes. The etchings are of excessive rarity. One of Van der Wauwer is touched in bistre by the painter himself for the guidance of the engraver. Not so fine an impression, which was supposed to be unique, was sold last year at the sale of Mr. Charles Sackville Bale's collections for £450. Lot 640 is a collection of very choice proofs of 61 engravings by Bartolozzi in an atlas folio volume. Lot 802 is a unique volume from Horace Walpole's library, consisting of R. Bentley's designs for six poems by Gray, twenty-four original drawings in pen and ink from which the plates were engraved, and a pencil sketch of Stoke by the poet himself, from which Bentley made his drawing. Books of original drawings are numerous in the Library. One of these is a collection of 30 beautiful drawings of flowering plants, painted on vellum by Claude Aubriette, painter of the Jardin du Roy; and others are Chinese drawings in the finest style of Chinese art by native artists. There are eight lots of these drawings; and for one of them Beckford gave £169. Beckford was himself a traveller; and his collection of voyage and travels forms a special feature of this remarkable Library. Lot 186 is a rare volume in small 4to, *Paesi nuovamente ritrovati et Novo Mondo de Alberico Vesputio Florentino intitulato*, bound in red morocco by Roger Payne. Lot 1295 is *Bruc's Travels*, 1790, on large paper (of which only twelve copies were printed). The five volumes are bound in green morocco extra, and this is the presentation copy to Queen Charlotte. Lot 2113 is a magnificent set of *Cook's Voyages*, with choice proofs of the plates, and bound in red morocco by Kalthoeber; 3175 Frobisher's

*Three Voyages*, with the two excessively rare maps, 1578, and Keymis' *Second Voyage to Guiana*, 1596.

Scarcely a page of the catalogue but contains some out-of-the-way book of the greatest interest: such as 1272, Collection of tracts relating to Brothers the prophet; or 1310, *Bruscambille, ses Fantaisies*, 1612, with its prologue on long noses, respecting which Sterne wrote, "There are not three Bruscambilles in Christendom,"—not to mention such treasures as 878, *Biblia Latina* (Venetiis, N. Jenson, 1476), printed on vellum.

But we must hurry on to notice some of those examples of fine bindings which give the distinguishing characteristic to this Library. It would be impossible now for one collector, however long his purse or however indefatigable he might be in search, to gather together such numerous specimens from eminent collections of former times. Lot 2342 is a Dante, 1572, in red morocco, with the device of Marguerite de Valois. Lot 2493 is a volume bound in brown morocco, and ornamented with the arms of Henri II. of France and the crescent, bows, and quivers of Diana of Poitiers. Lots 1583 and 1666 are handsome volumes from the library of the Cardinal de Bourbon, specimens of which are of the greatest rarity because nearly the entire collection was absorbed into the Bibliothèque Nationale. The Groliers and De Thous are most numerous; and, what is particularly interesting, some of the books belonged to both these eminent collectors. Thus here is the description of Lot 322: "*Apuleius de Asino Aureo et Alcinoi ad Platonis Dogmata Introductio Græce*, Venetiis, Aldus 1521, very fine copy with illuminated capitals and autograph of 'Jac. Aug. Thuanus' on last leaf, old Venetian morocco, richly ornamented with gold tooling, gilt edges, with L. APULEIUS and JO. GROLIERII ET AMICORUM stamped in letters of gold on obverse of cover, and on the reverse Grolier's motto, 'PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM.' Lot 2736 is Du Val's *Rosa-Hispani-Anglica*, with Hollar's rare frontispiece containing the portraits of Prince Charles and the Infanta Donna Maria of Spain. This interesting volume is bound in olive morocco, with the arms of George Villiers, first Duke of Buckingham, on the sides, and was apparently a



presentation copy to the Duke (then Marquis). Lot 378 is a small volume in red morocco with the arms of Catherine of Braganza. On the fly-leaf is an autograph note by Horace Walpole: "The collector of these sentences from St. Augustine was the Lady Anne Douglas, daughter of William Earl of Morton, first wife of Archibald Campbell, 7th Earl of Argyle, and mother of Archibald Campbell, Marquis of Argyle, who was beheaded. The book, of which I never saw any other copy, appears from the arms on the cover to have belonged to Catherine of Braganza, Queen of Charles II. I bought it at the sale of Ph. Carteret Webb's library, in 1771."

Of the great binders there are several examples. Nicholas Eve is well represented in Lots 910 and 2539 (this last is a fine specimen of the library of Charles IX.); and Clovis Eve in Lots 988, 1050, and 3128 (this last is a collection of coloured drawings of maps and plans executed in 1602 and 1603 for Henri IV.'s own use). Specimens of De Rome, Le Monnier, Boyer, Simier, Desseuil, Padeloup and Bozerian will be found in all parts of the catalogue. Le Monnier's wonderful inlaid work may be seen here at its best. What can be said in addition to the catalogue description of Lot 2147? "Corneille, *Rodogune Princesse des Parthes, Tragedie*, frontispiece engraved by Madame de Pompadour, very beautiful copy, ruled throughout, 4to, au Nord (Versailles), 1760: a most charming specimen of Monnier's binding; in yellow morocco doublé with black, the sides and back inlaid with variegated leathers and elaborately tooled in gold, silk fly-leaves, gilt edges. This was Madame de Pompadour's own copy, and has her crest impressed on the sides. The work was printed under the eyes of Madame de Pompadour, in a northern apartment of the Palace of Versailles, for presents only, and is now extremely rare."

The list of English binders leads off with Roger Payne, who is well represented. Kalhoeber's bindings are numerous; and Lot 104, a large russia volume, covered with rich gold tooling, is described as the *chef d'œuvre* of this praiseworthy binder. The artistic efforts of Baumgarten, Staggemeier, Charles Lewis, C. Smith, Johnson, and Clarke and Bedford, all help to give character and variety to a gorgeous collection of books which seems

almost too beautiful to be handled. We shall expect to find that the auctioneers, like the well-known bibliophile who objected to his books being touched with the naked hand, have supplied those visitors who propose to handle the books with white kid gloves.



# MARTIN LISTER'S EDITION OF *APICIUS*.

BY THE REV. RICHARD HOOPER.

**I**N 1705 the well-known physician and naturalist, Martin Lister, edited *Apicius*. The title is as follows:—*"Apicii Cœlii De Opsoniis et Condi-mentis, sive Arte Coquinariâ, Libri Decem. Cum Annotationibus Martini Lister, à Medicis domesticis serenissimæ Majestatis Reginæ Annæ. Et Notis selectioribus, variisque lectionibus integris, Humelbergii, Caspari Barthii, et Variorum. Londini: Typis Gulielmi Bowyer. MDCCV."* The facetious Dr. William King ridiculed it in a poem entitled *The Art of Cookery*, in imitation of Horace's *Art of Poetry*. The book is now a rarity, and the readers of the BIBLIOGRAPHER may be interested in the very remarkable list of subscribers, at whose expense the volume was published. On the reverse of the title we are informed:—*Hujus Libri centum viginti tantum Exemplaria impressa sunt impensis infrascriptorum.*

Tho. Lord A.B. of Canterbury.  
Ch. Earl of Sunderland.  
J. Earl of Roxborough, *Principal Secretary of State for Scotland*.  
J. Lord Sommers.  
Charles Lord Hallifax.  
J. Lord Bishop of Norwich.  
Ge. Lord Bishop of Bath and Wells.  
Robert Harley, *Speaker, and Principal Secretary of State*.  
Sir Richard Buckley, *Baronet*.  
Sir Christopher Wren.  
Tho. Foley, *Esq*;  
Isaac Newton, *Esq*; *President of the Royal Society*.  
William Gore, *Esq*;

Francis Ashton, Esq ;  
 Mr. John Flamstead, Ast. Reg.  
 John Hutton,  
 Tancred Robinson, } M.D.D.  
 Hans Sloane.

It may be questioned whether any book was ever brought out under such auspices ! Let us examine the names of the eighteen subscribers.

(1) Thomas, Archbishop of Canterbury, was Archbishop Tenison, a great lover of fine and rare books, whose library existed till within a few years ago at the back of the National Gallery. It was sold, I believe, by the order of the Charity Commissioners.

(2) Charles, Earl of Sunderland, was the well-known statesman in the reigns of Queen Anne and George I. He collected the Sunderland Library, which is now being dispersed.

(3) John, Earl of Roxburghe, was the first Duke of that name, and grandfather of the great book-collector.

(4) The illustrious Lord Somers needs no notice.

(5) Charles, Lord Halifax, was Charles Montagu, Earl of Halifax, the celebrated statesman and once popular poet. (See Carruthers' Edition of *Pope*, vol. ii., p. 438.)

(6) John, Bishop of Norwich, was Bishop Moore (subsequently of Ely), whose noble library was presented to the University of Cambridge by George I.

(7) George, Bishop of Bath and Wells, was Bishop Hooper, one of the most accomplished prelates that ever adorned the episcopal bench.

(8) Robert Harley was the celebrated Earl of Oxford and Mortimer, whose fame as a book-collector needs no remark.

(9) I have been unable to verify Sir Richard Buckley.

(10) The name of Sir Christopher Wren needs no remark.

(11) Thomas Foley, Esq., was, I think, Harley's brother-in-law, and created Lord Foley in 1711.

(12) Sir Isaac Newton.

(13) I do not know who William Gore was.

(14) Nor do I know who Francis Ashton was.

(15) Flamsteed, the Astronomer Royal, needs no remark.

(16) Dr. Hutton seems familiar to me by name, but I cannot recall to memory anything about him.

(17) Tancred Robinson was the well-known physician and botanist. He was the intimate friend of John Ray, who styled him *Amicorum Alpha*. He was knighted by George I.

(18) Sir Hans Sloane's name needs no remark.

With the exception, then, of the names of Sir Richard Buckley, William Gore, Francis Ashton, and John Hutton (all of whom may have been well-known men) the above list of subscribers appears to me of more than ordinary interest. Probably some of the readers of the BIBLIOGRAPHER may be able to give an account of the persons with whose names I am unacquainted.

With regard to Bp. Hooper (No. 7), I may mention that he printed *An Inquiry into the State of the Ancient Measures, the Attick, the Roman, and especially the Jewish, with an Appendix, concerning our old English Money and Measures of Content*. London: Printed for R. Knaplock at the Bishop's Head, in St. Paul's Churchyard. 1721. This work is very highly praised by Gibbon (*Miscellaneous Works*, vol. v., p. 123). I possess the copy which formerly belonged to the learned Professor S. Rigaud of Oxford. He has written the following note on the fly-leaf: "Only a small number of this book was printed, all which the Bishop gave away to Friends.—*Hearne's MS. Diaries*, vol. 92, p. 30." I have verified the reference to Tom Hearne's Diary, and find it correct. Dr. Bliss has not printed it in his *Reliquia Hearniana*. I think it would be worth while for some bibliographer to carefully go through *Hearne's MS. Diaries*, and supply through the medium of your pages Dr. Bliss's numerous omissions of interesting facts.

[Buckley must be a misspelling for Bulkeley.

Francis Aston was elected F.R.S. on November 30, 1678. Possibly the name *Ashton* above may be incorrectly spelt.

John Hutton, M.D., was elected a Fellow of the Royal Society on November 30, 1697.—Ed.]

## BALLAD ILLUSTRATIONS.

**M**ISS JULIA DE VAYNES has collected into two handsome volumes the most interesting and representative ballads connected with the county of Kent,\* and in her labour of love she

Ebsworth has not been content to throw out the stores of his erudition in notes; but he has contributed a series of woodcuts, which are copied from the original ballads and are greatly improved by the process of transfer. The history of ballad illustrations has still to be written, and we hope that some day Mr. Ebsworth will write such a



FIG. 1.—BALLAD SINGERS AT SEVENOAKS FAIR.

has been greatly assisted by Mr. Ebsworth, one of our greatest ballad authorities. Mr.

\* *The Kentish Garland*. Edited by Julia H. L. De Vaynes, with additional notes and pictorial illustrations copied from the rare originals, by J. W. Ebsworth, M.A., F.S.A. Vol. i., "The County in General"; vol. ii., "On Persons and Places." (Hertford: Stephen Austin and Sons, 1881-82.) 8vo.

history. Woodcuts that had become too old and worn for the books they were made for were handed over to the ballad printer, who used them with very little regard to their illustration of the ballads to which he joined them. Sometimes the block was too big for the purpose required, and it was at

once ruthlessly cut in half; not only that, but the same woodcuts were used over and over again, and the accepted lover of one ballad did duty as the indignant father of another. Mr. Ebsworth has retained the quaintness, but he has thrown a spirit over the whole that undoubtedly will not be found in the original. We have here (fig. 1) a representation of two ballad singers at Sevenoaks fair in olden time. A few names of ballad-singers have come down to us, and some stories which tell of their earnings. Henry Chettle, in his *Kind Hart's Dream* (1592), mentions the sons of one Barnes who boasted that they could earn twenty shillings a day

we learn that two women were sent to Bridewell for singing political ballads before Lord Bute's door in South Audley Street. Dorothy Fuzz was a famous ballad singer at Sevenoaks fair, but we suppose she lived at a later date than the man and woman shown in our illustration.

A representation of John Taylor the water-poet as he appeared at his daily work (fig. 2) is appropriate in this place,\* although we should be sorry to vouch for the accuracy of the portrait.

"And he eyed the young rogues with so charming  
an air  
That this waterman ne'er was in want of a fare."



FIG. 2.—TAYLOR THE WATER-POET.

by singing ballads at Bishop's Stortford and places in the neighbourhood. "Out roaring Dick" earned ten shillings a day by singing at Braintree fair. A gipsy named Alice Boyce, who came to London in Elizabeth's reign, paid the expenses of her journey up to London by singing the whole way. She had the honour of singing "O the Broom" and "Lady Green Sleeves" before the Queen. The ballad writers were mostly on the side of the king at the period of the Civil War; and in 1648 Captain Betham was appointed Provost Marshal with power to seize upon ballad-singers. After the Restoration, at a time when the Court was out of popular favour, it was discovered that ballad-singers had too much liberty; and as late as 1763

This *Kentish Garland* does great credit to the taste and research of Miss De Vaynes, who has brought together much interesting matter connected with the ever-memorable county of Kent. Mr. Ebsworth has added two full indexes—one of first lines, burdens and tunes, the other of authors, titles, subjects, etc. At the head of this second index is a woodcut of the female drummer, which we are told may be taken to symbolize the fair editor, with J. W. E. playing second fiddle or fife and subscribers following. Prefixed to the list of subscribers is a pretty

\* We are greatly indebted to Mr. Ebsworth for the loan of the two blocks used in this article, and wish to express our best thanks for the favour thus extended to us.

little vignette in which we see a board with this inscription, "Notice—no begging allowed here." Lower down we learn that the issue is strictly limited to one hundred and fifty copies, and that a few remain unsubscribed for. We expect that these copies will not remain much longer.



# THE WOODCUTTERS OF THE NETHERLANDS.

THE HAARLEM WOODCUTTER AND HIS SCHOOL (*continued*).

(1483 TO END OF CENTURY.)

BY W. M. CONWAY.

**I**N the year 1485 three very remarkable books were printed at the Haarlem press, all of them being illustrated with quite new series of cuts. The first of these was the *Historie van Jason*; the second was the *Historie van Troyen*. The latter bears the date 5 May, 1485, but that of the former can only be inferred from a comparison of the state of a cut which is found in both books, but evidently less worn in the Jason than in the History of Troy. The stories in both cases are of course founded upon the classic myth, but they are dressed up in mediæval form. The gods and heroes are represented as knights armed with sword and lance, who lay siege to castles or towns, lead their retainers to battle, and break lances in the lists in a quite modern fashion. Now and then even a cannon makes its appearance in the camp of the besiegers; and the same cut is used indiscriminately for the siege of Troy or any other of the contests of antiquity. The first print in both books is the same, and represents the author on bended knee presenting his book to Philip the Good, Duke of Burgundy.\* The shield suspended from a tree bears the arms of the family Van Ruyven, of which a certain Nicolas van Ruyven was bailiff of Haarlem in 1471. The same arms are found in the window of the council room represented in one of the

cuts of the *Sonderen troest*. In the background the author is seen standing in meditation by the sea-shore, whilst the hero of his book passes by in a boat. The whole is surrounded by the border commonly used at this press, in which tendrils are twined gracefully together, and peacocks and other birds, monkeys, and a man with a dart, are introduced amongst the leaves. This border afterwards passed, with the rest of Bellaert's things, into the possession of Gerard Leeu, and from him three of the pieces went to Eckert van Homberch. These he used at Delft, and afterwards at Antwerp in several of his editions.

The body of the cuts in the *History of Jason* are a set of half-folios clearly made to illustrate the book in which they first appear. They represent the birth of the 'noble and valiant knight,' and his contests with various other knights and giants. He goes off with Queen Mirro, fights King Diomedes, and meets Peleus as the oracle foretold. The other events in their modern dress follow in due order: the past history of Colchis is told, and then Jason's adventures there. The story of his marriage with Medea, and his desertion of her afterwards, brings the book to an end. Four editions were published in which the cuts make their appearance. Of these Bellaert printed two—one in Dutch and one in French, and Leeu the others—one in English for Caxton and the other in Dutch. The same blocks were constantly used in other books. They are found so late as the year 1531, amongst the materials of W. Vorsterman at Antwerp.

Of the *Vergaderinge der historien van Troyen* it will be as well to speak here before returning to the question of the style of the cuts in the preceding book, because the blocks that were made for both must in reality be considered as forming one long series. The history of the town is traced according to the old tales from the very beginning. The first book contains the story of the "knight" Hercules, with the account of his ancestors as far back as Saturn, as well as that of the taking of Troy by an army led by him. The second book describes his Labours and other adventures down to his death. The third book only is devoted to the Trojan war, and is illustrated by representations of battles, the

\* Holtrop, *Monuments*, page 38.

death of Achilles, and the Wooden Horse. The whole is much more a history of Heracles than of Troy.

The style of the cuts in both books is the same. With the exception of the Dedication and the Device, they are all half-folios.

The last book printed by Bellaert in this year, 1485, was Bartholomæus de Glanvilla's *Boeck van den proprieteiten der dinghen*. It describes the creation of the world and of living things, both animal and vegetable. The chapters, eleven in number, are illustrated by very remarkable folio cuts, which, so far as I know, never make their appearance again. The first represents God Almighty seated on His throne, crowned, and holding sceptre and orb. Around Him are rays of glory, which stand out brightly in comparison with the black background behind. The figure of the Most High is very dignified and calm; the position and feeling of the whole represents perfect quietness, and yet conveys also a sense of majesty and power. The execution is poor in detail, and the lines are wanting in firmness and definiteness of purpose. The idea of relieving the rays and rings of light against a black background is more boldly conceived than usual, and really does produce a good effect, throwing up the centre and giving it a brilliancy that would hardly be expected from such rude workmanship.

The second cut is also a striking one. It represents the fall of the angels—a subject which we have already seen treated in the folio cut at the beginning of the *Sonderen troest*. The Most High is seated on a throne in heaven; on each side is an angel floating with outstretched wings and skirts blowing in the wind. This group is surrounded by a glory of rays and rings. Four demons are seen below—one falling headlong through the air, two prostrate on the earth, and the fourth disappearing into the sea. The traces of the traditions of the school of Roger van der Weyden are very evident here, especially in the case of the angels about the throne. Their robes are lifted and doubled by the breeze into the multitudinous folds which we notice so often in the master's pictures. The design of these figures is very graceful, the main outlines of their draperies are excellently harmonized with a view to general effect; on

the other hand, in execution they give evidence of a hesitating, finicky hand, strongly contrasting with the boldness and breadth of the design. For shading we have groups of little uncertain dots, or dashes of varying length laid at uncertain angles; yet the general result is good and argues a designer of more than ordinary power. Can he have been a different man from the woodcutter? Of the remaining cuts it is not possible to speak in detail. They are none of them so good as the preceding two, though all are on the whole well designed and not unharmoniously executed. The sixth, which represents the occupations characteristic of the twelve months, each in a little circle to itself, is perhaps the nicest. The old man with his boots off warming his feet before the fire, in February, and the seed-sowing in October, are both very charming little prints in themselves. In many cases extensive landscapes are introduced, in which some attempt to render nature is traceable—an attempt to represent what was to be studied by wandering in the fields instead of stuffing in the workshop. It is noticeable that in most cases the point of sight is very high indeed, as though the spectator were standing on the top of a tower. This characteristic, indeed, is common to almost all elementary schools of landscape drawing, whether Asiatic or European; the old "willow-pattern" of the plates may be mentioned as an example. It was at all events usual at this period with all woodcutters; nor with them only, but with painters also, for it enabled them to introduce a larger area of background which might be employed as a field for minor incidents. Many of the details give evidence of careful study from nature. Thus, in the last cut we find a lion and an elephant forming a very striking contrast to each other; for the designer has clearly enough seen an elephant in his day, and has drawn him from the life; not only so, but he is evidently proud of his performance, and puts him conspicuously in the front. But a lion he has never seen, has not the least idea what a real lion is like, so he places him away in the background, and draws him conventionally enough—fighting with a unicorn.

Owing to the goodness of the designs, or rather to their good feeling, and to the fact

that the woodcutter, though not a strong artist, was not on the other hand a boldly vulgar one, like the Delft cutter to whom we shall presently come, the general effect of this series is decidedly good, though the parts taken in detail may not be worthy of any very high praise. There are many littlenesses, but very few bold false strokes; there are many points omitted which might with advantage have been introduced, but very few are introduced which the woodcutter ought to have known should be differently treated.

We have seen that in the first book printed by Bellaert Leeu's quarto cuts were employed as illustrations. These, however, were returned to Antwerp or Gouda, for the whole set appear in the *Devote Ghetiden*, of about 1484. For his *Epistles and Gospels* of April 1486 Bellaert would therefore require a new set of blocks, if he did not already possess a larger series from which he could select the suitable subjects. We find, accordingly, a number of quartos, apparently new, and by the hand of a Haarlem artist, appearing in this book. But that they are not all that Bellaert possessed of this form we know from the fact that most of them, and with them a considerable number of others by the same hand, appear in Peter van Os' *Ludolphus* of 1499, where they take the places which in the edition of 1495 had been occupied by some of Leeu's series of sixty-eight quartos. Putting the cuts together which we thus find in these two books, we discover that there existed at least forty-nine quarto blocks, bearing subjects from the Life and Passion of Christ. These, so far as they go, are the same as those in Leeu's series, so that it is not at all impossible that there may have been still a certain number of others which would render the two sets quite similar. This, however, is a pure supposition. It must at the same time be carefully noticed that the Haarlem quartos cannot be called copies of Leeu's except in the most general sense. They are certainly the same type, but, as I believe, copied from a different set of copper-plate engravings,—such, for example, as the second of the long series preserved in the British Museum, to which they bear a striking resemblance.

In style they are distinctly the worst cuts which have come from this workshop. They

present every indication of having been hastily made. The lines are very sketchy and vague, every effort having been made to produce them with as great speed and as little work as possible. The hair is rendered with a few hurried strokes, the drapery is carelessly drawn with saw-edged lines. There is no counterbalancing grace in the design to carry off this weakness in the outlines. The figures are scattered about without any attempt at connected grouping. Descending to details, the management of the small white spaces is as crude and thoughtless as that of the long lines. The faces are devoid of expression, or else they are frightful with absurd grimace. The figures are misproportioned, being either long and slim or short and stumpy; the perspective is faulty, and the landscapes unnatural. It is only necessary to compare the Baptism of Christ here with the same subject where it is represented in the corner of the folio cut at the beginning of the *Sonderen troest*; the falling off is at once evident. It seems not impossible that we may have in these new blocks the work of some less practised apprentice of the man who made the other sets.

The 24th July, 1486, was the date of publication of the next book known to have been printed by Bellaert—the *Doctrinael des Tyts*. Like most of its predecessors, it is illustrated by a series of new and noticeable cuts. They were certainly made to illustrate the most remarkable points of this allegory, written by Pieter Michiel. We never find them again in any other fifteenth-century book, but they are known to have formed a part of the materials with which one Peter John Tyebaut printed at Amsterdam in the early years of the next century. The substance of the book is shortly as follows:—The author, wandering in a forest, comes upon a valley; as he makes his way along it he meets a young and beautiful lady, and enters into conversation with her. She tells him that her name is Virtue, and offers to conduct him to see the underground school in which the men of his day are educated. He willingly consents, and they very soon find themselves in a spacious hall. At one end of this a woman named Falsehood is seated in a Professor's chair lecturing to a class of students. She is the head of the



school, and presides over all the other Professors. Virtue conducts the author to the lectures of Arrogance, Lust, Detraction, Scandal, Vanity, Ambition, Rapine, Corruption, Flattery, and Mockery. All these take place in the same hall, Falsehood sitting in the background in her elevated seat, and the lecturer standing, sitting, or swaggering about, according as the text describes him, and wearing a hat or not as the case may be. The listeners sit in a row on each side on benches; Virtue and the author generally appear in the background. After they have heard a specimen of all that the Professors have to say at this school, Virtue leads her companion through the forest along a track overgrown with briars and thorns, and almost effaced by the negligence of years, to the school of the Virtues. After some difficulty they obtain an entrance into the building, where they find Prudence, Temperance, Fortitude, and Justice. They have some conversation about the degeneracy of the age, and the author is then sent home to write down what he has heard and seen.

The execution of the cuts, which, as the list will show, illustrate the leading points of the story, may be said on the whole to be careful. They are, without doubt, the work of the same hand as the rest of the Haarlem blocks. The figures are carefully drawn—more carefully perhaps than usual, owing to the minute descriptions to which they have to correspond. As usual with this workman, the buildings form the worst part of the design. And this is all the more noticeable here because there is some attempt made to give the School of the Vices a certain elaborate appearance. It is built in the form of a nave flanked by aisles which are divided from it by a row of lofty pillars. The roof of the central division is high and round, seemingly made of wood, supported on strong girders.

In the two forest cuts the trees present considerable variety and appearance of life, and the plants are more or less closely studied from nature—the bramble, at any rate, being conspicuous with its thorns. In the last cut we have a representation of the school of the Virtues (*doechden scole*), where the four Cardinal Virtues are seated under canopies in a round vaulted hall, the

roof of which is sustained on a central pillar. Fortitude is known by her pillar, Temperance pours out water, Prudence has a book, Justice holds a sword and scales. The author and his guide enter at a door in front. Outside the door are seen the weeds that have grown on the disused path, and the serpent and frog, whose home is in the rank and bitter grass. The building itself is ruinous and the walls cracked.

This is not the earliest printed edition of the work, Colard Mansion having published one in folio, without cuts, about the year 1479. It was written, however, some time before that date, and seems to have been dedicated to Philip the Good, Duke of Burgundy in 1466.

The last book printed at this press bears date August 20th, 1486. It is entitled the *Boeck van den pelgherijm*, and is a Dutch prose translation of the poem by Guillaume de Deguileville called *Pèlerinage de l'homme, durant quest en Vie, ou le Pèlerinage de la Vie humaine*.<sup>\*</sup> The history and origin of the French poem, and the various translations or abridgements of it which from time to time were made, are of course beyond the pale of our present purpose.<sup>†</sup> The story relates how the Pilgrim turns his back on the City of Destruction, seeing in a mirror the Celestial City. He starts on his pilgrimage under the guidance of a woman called *Gracie gods*. The various incidents which befall him on his journey form the subjects of the woodcuts. The blocks we know to have been used twice—once in the folio volume with which we are immediately concerned, and again in a quarto edition of the same book printed at Delft by Eckert van Homberch in 1498. A glance at a copy of the latter edition is sufficient to show that the blocks were intended for the quarto page. With the exception of the quarto cut on the

<sup>\*</sup> J. C. Brunet, *Manuel du Libraire*, 5th edition: Paris, 1860—1865, 6 vols., in-8vo, vol. ii., col. 1823.

<sup>†</sup> The reader may consult the following:—

“The ancient poem of Guillaume de Guileville entitled *le Pèlerinage de l'Homme* compared with the *Pilgrim's Progress* of John Bunyan, edited from notes collected by the late Mr. Nathaniel Hill, London, 1858, in-4to.” It contains reproductions of three of the Haarlem cuts.

*The Pilgrimage of the Lyf of the Manhode*, from the French of Guillaume de Deguileville: Roxburghe Club; London, 1869, in-4to.



title-page they are all the half-quarto size—that, namely, of a small quarto divided in half horizontally. To adapt these to the width of the folio page, two side-pieces were made. Each of these represents a man lying on a bank asleep, and the cut placed by its side is the vision that he is supposed to have seen.

The work is very much less careful than that of most of the series which have gone before. Indeed, this set must be grouped with the quartos as careless, hurried work, or more probably as the production of a pupil. In addition, they look somewhat old and worn, as though, which is not at all impossible, they had already been used in an earlier edition. A good deal of character is manifested in several of the figures—as for example in Pilgrim where he stands hampered by his armour, or the two women baking cakes, or the porter who comes angrily to the gate. The woodcutting is generally rude and wanting in finish. The faces are roughly indicated with a few expressionless lines, the hair is coarse and heavily laid in lines wanting in grace. In the draperies a free use is made of thick shade lines, very few outlines are employed, and they are made to go as far as possible; the attempt clearly having been to avoid all details except such as were absolutely indispensable, and to produce those with a minimum of trouble.

After the publication of this book we hear nothing more about Bellaert or his press. Some of his materials—two or three cuts and a fount of type—came into the possession of Janszoen, who used them at Leyden in December 1494, and January 1495. The remainder seem to have gone to swell the stock of Gerard Leeu, at Antwerp, and it is not at all impossible that Janszoen may have purchased the fount of type and cuts which he used after the death of Leeu at the sale of his stock. Not only, however, did the blocks of many of the above-described books go to Antwerp, but the artist who made them seems to have gone there too and settled down as one of Leeu's workmen. We know that this printer employed one man, and possibly more than one, as founder of types; and it is not at all unlikely that he would retain for the work of his press one or more woodcutters. On the look-out for a good workman, he immediately engaged the

Haarlem artist as soon as his occupation there came to an end.

Whether this was really the case, or whether the woodcutter employed by Leeu was a pupil of Bellaert's workman, it may not be easy to settle. The *Histoire du Chevalier Paris et de la belle Vienne*, which Leeu printed on the 15th May 1487, at all events contains a series of cuts by the same hand as those we have already met with in Bellaert's *Historie van Jason* and the *Historie van Troyen*. I am much inclined, however, to think that further investigation will prove that an earlier edition of this book for which these cuts were made had come from the Haarlem press about the year 1485. The close connexion which exists between these cuts and those in the romance of Jason is especially noticeable in the case of the one representing the jousts at Vienne. The knights who are in the act of riding against each other are copied closely from the same original as those in a similar subject depicted in the Jason series; the only difference between the two blocks is in the figures and buildings in the background. Placing these cuts side by side, the identity of the workmanship admits of no doubt.

The subjects represented are the main incidents in the romance. Paris, a portionless knight, falls in love with Vienne, the daughter of the Dauphin. In company with his friend Edward they serenade her, and when attacked by a numerous guard put them to flight. Shortly afterwards jousts are held at the town of Vienne, when Paris wins the prize, which he receives from the hands of his mistress. After various events the hand of Vienne is refused by her father to Paris, and the couple accordingly elope. They are pursued and overtaken; and Paris, leaving Vienne in sanctuary, has to take flight. The soldiers capture Vienne and lead her back home, where, shortly after her arrival, she is demanded in marriage by the son of the Duke of Burgundy. She refuses to accept him, and is put in prison by her father. The story now follows the adventures of Paris. He tries to drown his cares by going to the Holy Land, but is taken prisoner by the infidels. After a certain length of time he gains the confidence of his captors, and becomes advanced to a high position at

their court. One day he finds the Dauphin himself among the prisoners in a gaol. They make an agreement to escape together by the connivance of Paris and the gaoler. The plot is fortunately crowned by success, and they once more return to France. The Dauphin in his gratitude gives Vienne to her lover, who goes to fetch her from the prison to which her constancy had confined her.

Many of the cuts are designed with considerable grace, the grouping of the figures being very well arranged and their attitudes and gestures natural and unconstrained. The heroine is often represented very successfully as a maiden at once quiet and pretty, though it must be allowed that her beauty is not always conspicuous. For the rest, the knights, whether on foot or horseback, are treated in exactly the same style as in the earlier series; and, though natural when in repose, become wooden at once if they are meant to be in violent action. The work as a whole attains a fair share of success, though of a somewhat low order.



#### ON SOME EIGHTEENTH CENTURY PERIODICALS.



**T**HE promoters of our early newspapers had a very faint conception of what such a kind of publication could accomplish. To convey meagre intelligence in cautiously worded paragraphs was all that was at first attempted; and in this, printed matter had a serious rival in the written news-letters that were handed about among friends, and consequently could contain gossip that might have been considered seditious had it fallen under the observation of the censor or any other state official. These written news-letters held their sway so late as 1712. A quarter of a century passed by after the establishment of the first regularly published newspaper before an advertisement appeared; it was that of a book called *The Divine Right of Church Government, Collected by sundry eminent Ministers in the Citie of London*, and appeared in the thirteenth number of a weekly paper called *Perfect*

*Occurrences of Every Daie iournall in Parliament and other Moderate Intelligence*. This was on 2nd April, 1647, and on 31st May of the following year what seems to have been the next advertisement made its appearance, in the twenty-seventh number of the *Mercurius Elencticus*. It was an entreaty to "All Loyall and true subjects to their King to peruse two books now newly printed . . . the one entituled *An Eye-Salve for the City of London*, the other *A Wholesome Admonition to Kent, Surrey, and Essex*." Eleven years elapsed after the appearance of the first advertisement, before any trade other than that of booksellers availed itself of the publicity afforded by newspapers; then appeared an advertisement in the *Mercurius Politicus* of a new article of consumption which the vendor did not know whether to call "Tcha, tay, or tee." Probably the first agony advertisement that appeared is that to be found in the *Daily Post* of 16th January, 1740, desiring "a young lady about nineteen years of age, big with child," to return to her parents.

The *Kingdom's Intelligencer*, which was begun in London in 1662, was perhaps the first newspaper that contained an obituary of eminent persons; as far as we have been able to discover, no advertisement of such an occurrence as a birth, marriage, or death appeared in any newspaper until the year 1752. After this announcement,—it was of the death of Sir John Schaw, of Greenock and Sauchie, and to which we shall presently refer more fully,—the custom spread very slowly, for even the *Times*, at the beginning of the present century, frequently contained no birth, marriage, or death advertisements whatever. The reason of this is to be found in the fact that the monthly magazines of the period published such items free of charge. The editors of these early magazines invited their readers to send particulars of any births, marriages, deaths, accidents, etc., coming within their knowledge, and in some cases even undertook to pay the postage of the letters; so that every inducement was offered to obtain that class of news. That these items were not always communicated by the persons immediately interested, but by some other person acquainted with the particulars, is a natural conclusion after a perusal of some of

these quaint announcements. We will give a few examples from each section.

The *Gentleman's Magazine* was started in January 1731, by Edward Cave, and had Dr. Johnson as a contributor to some of its early numbers. The first number contained short paragraphs, not advertisements, under the following titles:—"Casualties," "Ships Taken, Lost, etc.," "Deaths," "Marriages," "Promotions Civil and Military," and "Preferments." In succeeding months this order varied slightly, but "Deaths" were usually placed first, and "Marriages" among the last. The order in which the different sections appear in April is certainly very suggestive of what some small wits delight in calling the "Hymeneal halter," and makes a reference to the "matrimonial noose" somewhat excusable. In that month we have "Deaths" first, and the last three are "Bankrupts," "Marriages," and "Malefactors try'd or executed." On several occasions in the same magazine the marriages are placed between the equally disagreeable "Lists" of casualties and bankrupts. All the names in these lists, as they were called, were duly indexed for further reference. We may briefly note the following from one of the lists of "Singular Accidents and Adventures." There was invented, we are told, "a machine for a perpetual motion, which seems to answer its end to the utmost perfection." A woman aged 112 "had her old stumps drove out by a new set of teeth, which were more welcome, because her appetite and other faculties are as good as when she was twenty;" and a house was burned, and two girls lost their lives through the said damsels "peeping with a lighted candle into a barrel of gunpowder."

In May, the Births for the first time receive a separate heading; there are three notices, and the last two give in addition the account of the baptisms and the names bestowed upon the children. This information regarding the baptismal names of the little strangers is very interesting, but it was almost exclusively given only in the case of royal or noble births. The following from the *Scots Magazine* of 1752 may be given as a curious example of this: "1st May, at Naples, the Queen of the two Sicilies of a prince: baptized Gabriel—Anthony—Francis—Xavierus—John—Nepomucen—Joseph—Seraphim—

Paschal—Saviour." There was, however, no other partiality shown for aristocratic announcements, for lengthy obituaries of beggars and negro slaves often appeared beside those of princes and kings.

The following curious birth notices are from the *Scots Magazine* of various dates:—

"27th April, 1764. At Cork, the wife of Mr. William Walker of a son. It is remarkable that the husband is eighty, and the wife fifty-two years of age; that this is her first child although she was married to another man twenty-two years; and that she has been married to Mr. Walker but nine months and two days."

It was not unusual for the mother's age to be stated; we have seen it so late as 1828. In May 1786 appears: "Lately at Chipping, the wife of Mr. Helb of a daughter, in her fifty second year. This is the first time of her being pregnant, though she had been married twenty-nine years." The belief in the supernatural abilities of a seventh son is probably indicated in the following: "21st April (1789), at Tichborne, the family seat near Arlesford, Hants, the Lady of Sir Henry Tichborne, Bt., of a seventh son." That he never foresaw the advent of that huge impostor, the Claimant, may be taken for granted.

There are many curious marriage announcements to make a selection from. In the *Scots Magazine* we have the following one, given in April 1764:—"In the parish of Bamff, John Lied, aged sixty-five, to Mary Lawrence, aged seventy-three. The bride was one of thirty-one children by one father and mother, nine of whom were born at three births. She had £60 of portion, £30 of which was laid up as a provision for the children of the marriage." Frequently these announcements were inserted although the names of the parties were unknown. The following brief paragraph from the *Gentleman's Magazine* of 1752 illustrates this: "11th January, a carpenter of a man-of-war, aged twenty-three, to a widow aged ninety-seven. £3,000." Probably the editor thought the paragraph required no further comment from him when he abruptly appended the amount of the lady's dowry, a piece of information that was very frequently given.

On turning to the obituaries of the last century, we are somewhat troubled in making a selection, on account of the large number of such notices that are unquestionably curious in the extreme. If a man or woman evinced any peculiarity in his or her mode of living, or manner of dying, or testamentary desires, such peculiarity was sure to receive elaborate description in the obituary, which often extended to one or more columns in such magazines as the *Scots* or *Gentleman's*.

Riders of temperance or vegetarian hobbies will be pleased to find many examples in these old magazines of persons having lived to a good old age on "water, tea and tobacco," on "vegetables and milk," and similar light diets; which we accept *cum grano salis*, along with the very great ages to which many persons are said to have attained. One bachelor is said to have lived for 124 years, "without ever having felt sickness"; another man is said to have died aged 104, who had been married at forty, at sixty, and at ninety-two years of age. On the other hand, several persons are rather harshly stated to have drunk themselves to death, or "died raving mad." The account of one death contains the melancholy information that on the grave being opened a few days after the interment, it was believed from the appearance of the body that the man had been buried alive. Afraid of sharing this terrible fate, an Italian banker "ordered fifty crowns to be paid to his physician on condition that he came to feel his pulse twenty-four hours after his decease;" and an advocate of Edinburgh, as he had directed, before his decease "was kept eight full days and then interred in his garden with the top of the coffin kept open." The latter had evidently in view the desirability of as short a walk home as possible, in the event of resuscitation.

Before we quote some quaint obituaries in detail, let us refer to what we before alluded to as probably the first advertisement of a death that appeared in the newspapers, and the remarks made upon it at the time.

In the *Scots Magazine* of 1752 appeared the following: "April 5. At his seat of Sauchie-lodge, in the shire of Clackmannan, Sir John Schaw of Greenock, Bt. In March 1700 he married Margaret, daughter of Sir Hew Dalrymple of North-berwick, Lord Pre-

sident of the Session; by whom he had issue one daughter only, Marion, who was married to the late Charles Lord Cathcart, by whom she had issue the present Charles Schaw of Sauchie, Lord Cathcart, Eleanor, the widow of Sir John Houston, and Marion-Anne Cathcart, all now alive, besides several other children which are deceased. He is succeeded in his unentailed estate by the Lord Cathcart." This account was inserted in the Edinburgh newspapers with the following note subjoined: Hew Dalrymple of Drummore, Esquire, one of the senators of the College of Justice, Sir John's brother-in-law, to avoid mistakes which probably might happen in giving particular notice to the numerous relations of the deceased and of his widow, takes this method of acquainting them of their friend's death." A long editorial note follows to the effect that it is hoped this example "will add weight to the request we have often made, and which has been frequently complied with,—that persons concerned would send us accounts of the deaths, etc., which happen throughout Scotland." Immediately following the title of volume xxvi., 1764, is a long letter from a correspondent advocating the propriety of sending complete notices such as that above given. The writer says: "When a person of any consideration dies, a note is commonly inserted in the newspapers somewhat resembling a message card as a notification to the relations. These cards are of use, but they are frequently written in a slovenly manner. . . . . This method of notification was introduced by the late Lord Drummore on the death of Sir John Schaw of Greenock in 1752; . . . . . and his lordship's example was followed for some time, but we have by degrees dwindled into the careless form above described; and the conclusion is as mean as the rest of the card is slovenly,—'It is hoped his [the deceased's] relations will accept of this as a sufficient notification of his death,'—as if the notification was given by the news-writer, because one must think no person of character could be found who would own any relation to the poor defunct!" The editor of the *Scots Magazine* again alludes to this matter in 1767, and cites as a model obituary that of "Sir John Schaw in 1752, the first of its kind that appeared in our newspapers."

In the *Gentleman's Magazine* of 1752 we have this obituary: "Mr. Brazier, a butcher worth £15,000, at Stepney; on his coffin by his own desire was this inscription:—

"I've often scratch'd where it did not itch,  
To live poor, for to die rich."

The others we quote are from the *Scots Magazine* of 1789. A banker's clerk going along Cornhill died suddenly of apoplexy. "The following is said to be an authentic copy of his will:—

"I give and bequeath  
(When I'm laid underneath)  
To my two loving sisters most dear,  
The whole of my store—  
Were it twice as much more!—  
Which God's goodness has granted me here.  
And that none may prevent  
This my will and intent,  
Or occasion the least of law racket,  
With a solemn appeal  
I confirm, sign, and seal,  
This the true act and deed of Will. Jackett."

It appears to have been quite a common thing for an individual, in tolerable health, to have a coffin in his house, for his own burial; and to leave it filled with bottles of wine, brandy, and the other concomitants of a feast, seems to have been considered no more than etiquette. We give only two examples of this, out of many we have seen. It is said of one Richard Jewitt, who died aged eighty-one years, "The whimsicalities of this venerable gentleman may be conceived by his making use of the coffin in which he was buried as a corner cupboard in his bed-chamber, depositing therein bread and cheese, wines, spirits, etc., with the pictures of Adam and Eve at the head and Darby and Joan at the feet."

The other gentleman for whom death had no terrors was John Crampton, a whitesmith. "Some months ago he ordered a coffin to be made to fit him, and had it brought to his door, where he sat in it several hours, inviting his neighbours to drink with him while he had it in his power, for he knew he should not be able to do it long." We noticed another obituary which stated that the deceased dropped down dead immediately on seeing the coffin brought into the house that was to contain the body of a relative.

The first clause of the remarks on the subject of our next obituary might be con-

sidered somewhat of a libellous nature now-a-days: "Mrs. Lascelles (the once celebrated Miss Cately), wife of General Lascelles . . . Whilst the youthful indiscretions of this lady are held out to the juvenile part of her sex as beacons to avoid the same course, the brighter side of her character may be recommended as a model worthy of their imitation."

If the deceased "lifted a butt of beer from a cart without the least trouble, at seventy-three," or "went to a dancing school at seventy," or performed any similar feat at an advanced age, the fact is sure to be mentioned. Female veterans of one and a quarter century who can handle a gun are not to be met every day, even in Ireland, so we may introduce Mrs. Annesly, who died in 1752, "at New-castle, County Dublin, Ireland, aged 122. About four days before her death seeing a woodquest on a tree in her garden, she went into her house, and having got a gun, shot the bird, and then broiled and ate it."

Some men wish to die "in harness," but not so literally as John Bacon, F.R.S., desired in 1752. "A few hours before his death he ordered his friends to put him in his coffin with his best wig on his head, a ruffled shirt and stone buttons in the sleeves, a small ring on his finger, a laced waistcoat, and a plain coat, with black velvet breeches, a new pair of pumps with stone buckles, and a clean pair of white stockings; that he might be privately interred in the Abbey-church, and that his servants might support his pall in their liveries. All of which was performed."

This is how a poor poet's fame was handed down to posterity in 1789. "At Edinburgh, James Wilson, better known by the name of Claudero. He was formerly a retainer of the Muses and for many years the Laureate of the mob; but of late he had adopted an easier and more profitable employment, that of solemnizing what are called half-merk marriages, by which he got a very decent subsistence."

It may have been remarked that we have not given the obituary of any great man; but these have already been ransacked by biographical writers, who are indebted to these old magazines for many of their facts. We are tempted to give one, however, which we select principally for its brevity:

"26th October, 1764. At London, William Hogarth, Esq., a celebrated humorous painter. He eat supper with his usual cheerfulness, and had no complaint of any kind, but about half an hour after he fell back in his chair, and instantly expired."

At the end of each yearly volume we find the "General Bill of Mortality," with a brief notice of which we may appropriately conclude. In Edinburgh in 1786 only two persons were hanged, while forty-four were shuffled off this mortal coil in that expeditious manner in London, and only five had been murdered. In the last-mentioned city we find several deaths occurred from such quaintly-named diseases as bursten, twisting of the guts, evil, livergrown, headmouldshot, and horseshoehead. What the last mentioned disease was we cannot guess, unless a horse's shoe, with the horse attached, and a human head came into violent contact, and the softer substance succumbed! No less than five persons died of grief, and each of the following diseases proved fatal to one person,—headache, lethargy, surfeit, and rising of the lights.

But even periodicals come to an end, and after having recorded the deaths of many of its rivals, the *Scots Magazine* itself breathed its last in 1826.

G. W. N.



## SOME NOTICES OF THE GENEVAN BIBLE.

BY THE REV. NICHOLAS POCKOCK.

PART I.

**T**HERE are several curious facts which have escaped the notice of historians and bibliographers as regards the different editions of the Genevan Bible which is commonly known by the name of "the Breeches Bible." Attention was drawn to this version by an article published in the *Saturday Review*, Sept. 25th, 1880, and supplemented by another dated Nov. 6th of the same year, on the "version of the New Testament" by Laurence Tomson which was so commonly annexed to the 4to editions of the Old Testament of the Genevan version

which were printed in Roman type. In this and some following articles we will endeavour to supply some additional information respecting these books, avoiding as much as possible what has before appeared on the subject.

The origin of the Genevan Bible must be traced to the year 1557. In that year there appeared at Geneva in a small 8vo form an English translation of the New Testament, printed by Conrad Badius, with the date "THIS X. OF IVNE" on the recto of fol. 455, followed by another leaf containing "Fautes committed in the printing." This version is entirely distinct from that which appeared three years later, and was so often reprinted in the Genevan Bible. It was edited by the celebrated William Whittingham, the Calvinistic Dean of Durham, who married Catherine Jacquemaine, the sister of Calvin's wife, and who never was ordained in any other form than that of Geneva. There is a separate edition of the New Testament dated 1560, which has been supposed to be a reprint of that of 1557; but there is a copy in Lambeth Library, and any one who will take the trouble of collating a few pages will find that it is quite a different version, though no doubt founded upon it. It is neither more nor less than a portion of the version which was printed in 4to, 1560, of the whole Bible by the Genevan exiles, amongst whom it is almost needless to say Whittingham was a prominent person. But Whittingham's version has never been reproduced, excepting in the Hexapla published by Bagster in 1841, and in "a fac-simile reprint" issued by the same publisher, London, in 1842, without date. This latter edition follows exactly the paging, the lines and the spelling, faults and all, of the original edition of 1557. Whittingham's edition has been described with tolerable accuracy by Cotton, Eadie, and others. We believe Mr. Francis Fry was the first who made an accurate collation of several chapters, thereby showing what considerable variations existed between this and the New Testament of the common Genevan or Breeches Bible. This was published by him in the July 1864 number of the *Journal of Sacred Literature*, and was reprinted for the author in an 8vo pamphlet of twelve pages in the same year.

There is nothing in this edition that requires further notice as regards the text, except to say that it evidently exerted a considerable influence in forming the text of its successor of 1560, and that its marginal notes were most of them adopted by the associated band of Genevan translators. Prefixed to it is *The Epistle declaring that Christ is the End of the Lawe*, by John Calvin, occupying sixteen pages. This is translated from the preface to the French Bible, almost word for word, stating that God hated man after the fall, (leaving out the exception made by Calvin "exceptez ceux qu'il fit deslors participans de sa misericorde,") yet gave him an opportunity of returning by repentance. This epistle is followed by another shorter address by the translator, explaining the entries on the outer margin to be annotations, whilst those in the inner margin are explanations of words and parallel passages, etc.

The last twenty-five leaves consist of "a Table" and "a Perfecte Supputation of the yerres and time from Adam unto Christ." The latter was reprinted in later editions of the Genevan Bible. The heading of the former, which does not appear elsewhere, contains the following remarkable passage: "For what can be more necessarie for us in these later tymes then to have a perfect and spedy waye to buckle our harnes (which is God's worde), that we may resist the deceaving and cruel sprites, that are sent forth out of the bottomlesse pit with flattering mouthes and stinging tayles, to trouble the Church of Christ, and pervert the soules of many?" The arguments of the books of the New Testament of the Genevan version were, however, adopted from that of 1557 without alteration.

The first edition of the Genevan Bible, published with the date April 10, 1550, has been sufficiently described by bibliographers. Perfect copies are very rare; the imperfect copies that exist being generally deficient of the few first and last leaves, as well as of the maps. The remarkable style of spelling has, however, escaped the notice of those who have described this volume. The most noticeable characteristic is the omission of the second vowel of a diphthong, as in the words *beleve*, *thoght*, *nether*, *thogh*, *sone*, *se*,

*reproch*, *florish*, *loke*, *frute*, *kepe*, *wolde*, *shulde*. This peculiarity does not for the most part appear either in subsequent English or Dutch editions of this version. It also avoids the duplication of consonants in many words: for instance, in the words *ful*, *wel*, *shal*, *wildernes*, *wil*, *litle*, *distres*, *smel*, which afterwards were not so uniformly spelt in the shortened form.

This edition also is full of contractions, which are not so often used in most of the later editions; and words are awkwardly divided at the end of the lines, without any attention to the syllables. In form and size it exactly resembles the French Bible published in the same year by A. Davodeau, at Geneva, and its illustrations are taken from the French edition. It has sixty-three lines in each column.

There is a folio edition of this version, dated 1562-1, issued at Geneva without a printer's name. In spite of this, which is really the second edition of the Genevan Bible, the 4to edition of 1570, printed by John Crispin at Geneva, speaks of itself on the title as being the second edition. There are copies of this book with the date on the title, 1568 and 1569, that of 1570 being plainly the same with that of 1569 with the I omitted in MDLX·X. The title-page of this edition has the following: "There is added in this second edition certaine tables, one for the Explication of the degrees in marriage in Leviticus, with another for the Maccab. & a calender historical with other things. At Geneva, printed by John Crispin, M.D.LXX." This calendar consists of eight leaves, with the following title: "Calender Historical, wherein is contained an easy declaration of the golden nombre. Of the Epacte. Of the indiction Romaine. Also of the Cycle of the Sunne, and the cause why it was invented. By John Crispin, M.D.LXIX." The festivals noticed in this Calendar are the Circumcision, the Epiphany, the Conversion of St. Paul, the Purification, and the Nativity of St. John Baptist. The dates are chiefly the supposed dates of events recorded in Old Testament history and astronomical notices. Amongst them are the few following remarkable notices of recent events:—

22nd January.—Somerset beheaded 1552.

19th February.—Martin Luther, y<sup>e</sup> servant of God, died 1546.

7th March.—M. Bucer, a great clerke and notable godly man, died 1551.

27th May.—M. John Calvin, God's servant, died 1564.

6th July.—The Josias of our age, Edward VI., King of England, died.

8th July.—John Hus burnt at the Council of Constance, 1415.

15th July, or thereabouts, a swete in England, 1551.

17th August.—Religion reformed according to God's express truth in the most renommed citie of GENEVE, 1535.

11th October.—The first battle of the 5 Cantons of Suisse against Zurich, wherein Zuinglius was slain, 1532.

31st October.—An. 1517 & 101 years after Hus, M. Luther gave his propositions in the Universte of Wittemberg against the Pope's pardons.

It is perhaps not to be wondered at that a calendar in an English translation of the Bible should contain a record of recent events of English history, but what is most remarkable about this calendar is that it was copied from a similar sheet prefixed to the 1567 edition of the French translation. And the fact that it was so copied illustrates the intimate sympathy that existed between the French and English Calvinistic congregations assembled at Geneva during the reign of Mary. It is not a little remarkable that a French edition of the Bible, published at Geneva in 1567, two years before the English Bible appeared, should contain the notices of the execution of Somerset, the death of Edward, and the commencement of the sweating sickness in England. This, which is called "Calendrier Historial," is printed at the end of this Bible after the metrical Psalms, Prayers, and Confession.

The first edition published in England was the folio of 1576 by Barkar, wrongly described by Lea Wilson, and from him by Lowndes, as a Genevan Tomson. It is a pure Genevan in Roman type. It is of small size, a little larger than the 4to of 1560; and the printer seems to have aimed at keeping the lines of the same length, so that for several verses together the beginnings and endings of lines are very nearly alike. It is an inch taller and half an inch wider than the edition of 1560. There is a variation edition of this

date, resembling the other *paginatum* but not always *lineatum*, both beginning with a sheet of six pages, ¶ i. to ¶ vi., containing the dedication to Elizabeth, the address as in 1560, and a table reckoning from 1576 to 1603. After this the text begins on fol. 1, Signat. A. The two agree together to folio 314, on which there is in one what is wanting in the other—a picture of the Vision of Ezekiel, from the same block as those in the English and French editions of the Genevan of 1560. In the Apocrypha, folio 1-84 both agree, only one has here the same device as appears at the end of the Revelation. There was an edition of Sternhold and Hopkins published the same year in folio, to match these editions of 1576, containing at the end a thoroughly Calvinistic confession of faith, which was frequently reprinted in subsequent years in various sizes.

In the same year was published Laurence Tomson's translation of the New Testament, of which we shall have more to say hereafter. For the present we confine our attention to the pure Genevans. Nothing more need be said of this edition than that it contains the Tables and "Perfite Supputation of the yeres from Adam unto Christ," and the order of the years of the Conversion of St. Paul—this latter preceding instead of following the Tables and Supputation as in the original edition of 1560.

On the last page of the Revelation it has Walsingham's crest, with the Italian motto, "Tigre Reo Animale del Adam Vecchio. Figlivolo Merce L'Evangelio Fatto N'Esta Agnello." It was reprinted in the following year, 1577, in folio, by Chr. Barkar, and again in 1578, with the addition of the version of the Psalms taken from the Great Bible. This edition is in black letter, with the exception of the Genevan Psalms, which are printed in Roman character.

And here we may pause for a moment to notice the light thrown upon the state and history of the Elizabethan Church by the Bibliography of the Bible. It must be remembered that in 1568 the Bishops had published their version, which they fondly hoped would supersede the use of the Genevan. With this view they had supplemented their huge folio of 1568, which was



intended for use in church, with the small 4to volume of 1569 for family reading, and for the purpose of enabling people at church to follow the Psalms and the Lessons—the Psalms being marked off for the days of the month. The failure of the attempt is manifested by the issue of the folio Bishops' Bible in 1572 with both the versions of the Psalms, that made for the Bishops' Bible and the older of Cranmer's or the Great Bible. And the same experiment is repeated in 1576 and 1578, with the Genevan Bible. Many copies of the Genevan Bible, both of earlier and later date, from 1576 down to 1616, are marked in handwriting of the period with the days to which the Psalms belong. This edition of 1578 has printed as part of the volume the Book of Common Prayer at the beginning, with the word priest always altered into minister, and omitting the office for Private Baptism of Infants, and that for Confirmation, the Catechism only being retained.

It is evident that about this time a strenuous effort was made to push the Calvinistic theory to a greater extent than it had as yet been allowed to appear in the Notes and Tables of these Bibles. It is probable that the use of the two versions in church was indiscriminate, depending partly upon accident, partly on the preference of the individual minister or perhaps of his congregation. But the fact that both parties tried to get their version of the Psalms into common use, and that both failed and were obliged to substitute the older one, seems to show that there was a battle going on to secure the use of their respective Bibles between the Establishmentarians and the Puritan party respectively. The Bishops' Bible had eight years' start of the other, for it is not likely that many of the copies of the foreign editions of the Genevan Bible had found their way into this country, and, as we have seen, there was no English edition printed till 1576. But when once printed, editions followed each other in rapid succession, and as far as the smaller size is concerned it quite distanced all competition, though the larger editions of the Bishops' Bible seem to have been forced into use in the church service. There can be no doubt that till 1615 the Genevan was the most popular and commonly

used version of the Scriptures; for not only are the editions with different dates much more numerous than those of the Bishops' Bible, but from the great disproportion of the number of copies met with at the present day it is plain that the editions of the Genevan Bible must have been much larger than those of the Bishops'.

Passing by for the present the change adopted in the New Testament of this edition by the incorporation of Laurence Tomson's new translation of the New Testament from the text of Beza, with an entirely different set of notes from those of the Genevan Bible, we proceed to notice the 4to edition of 1579, which introduced the first change in the Genevan Bibles of the 4to size. This consisted of the introduction between the Old and New Testaments of three leaves containing "The summe of the whole Scripture of the bookes of the olde and newe Testament" on the first leaf, and on the other two a short catechism, by way of question and answer, entitled "Certaine questions and answeres touching the doctrine of predestination, the use of God's word and Sacraments," and on the back of the last leaf "The names and order of all the bookes of the Olde and New Testament, with the number of their Chapters and the leafe where they beginne." This last page had hitherto been placed at the beginning of the Bible, instead of being, as it is here, at the beginning of the New Testament.

This variation in the Genevan Bibles is well worth noticing in an historical point of view, as it shows an attempt of the Puritan party to improve upon and develop the Calvinistic tone of this version and its notes; and they succeeded in getting the Catechism inserted in every one of the black letter editions from 1579 to 1615, when the last of them was published. It is perhaps worth while to mention that this Catechism appears also in the folio edition of 1583, as was noticed by Lewis. It is noticeable that in the year 1579 there are two editions which entirely differ in the setting up of the type, whereas the second of them resembles all the other subsequent editions so closely that almost any leaf of it might be interchanged with the corresponding leaf of any of the others without the substitution being detected

by a casual reader. And yet there are probably variations to be found in every leaf of every edition upon a more minute inspection. None of these 4to black letter editions, of which there are thirty-five, have any plates or maps.

It is also to be noted that in the second 4to edition of 1579 there was first introduced at the end of the 14th Psalm the following note, which was continued in all subsequent editions, as well the black letter as the Roman type issues:—


“Note that of this Psalm the 5, 6, and 7 verses which are put into the common translation, and may seeme unto some to be left out in this, are not in the same Psalme in the Hebrew text, but are rather put in, more fully to expresse the maners of the wicked: and are gathered out of the 5, 140, and 10 Psalmes, the 59 of the Prophet Isaiah and the 36 Psalme, and are alleaged by S. Paul and placed together in the 3 to the Romanes.” After this date there are of pure Genevans published in folio, an edition of 1577, another of 1578 published in London, another edition with Cranmer’s prologue, which appeared at Edinburgh 1579, and two more editions London 1582 and 1583. This last alone of all the folios has the Catechism of Questions and Answers. There are also 19 different editions in 8vo, dated from 1577 to 1608, beside the 35 in 4to, all in black letter, from 1579 to 1615, and all with the Calvinistic Catechism. The non-appearance of any more editions after the date of 1616, when the last folio was printed, is to be attributed to the rising ascendancy of Laud’s influence. It was after this date printed abroad, and there are a few editions of the Authorized Version of 1611 reprinted with the Genevan notes.

The account of Laurence Tomson’s New Testament of 1576 and its annexation to the Old Testament of the Genevan version, together with some description of the curious errors of the many different editions of the work which bear the date 1599, must be reserved for a subsequent article.



## SHAM BOOK DOORS.

### T. HOOD’S LIST OF TITLES.

T the commencement of my paper on “Dummy Book Doors” in your May number I apologized for want of memory and loss of notes relative to former lists which had appeared in literary and other journals. I had a recollection of one of the lists being by Thomas Hood; and I have since, by a reference to *Notes and Queries*, Series III. vol. vi., found the following account of it.

“The Duke of Devonshire finding it necessary to construct a door of sham books for the entrance of a library staircase at Chatsworth, solicited the assistance of the late Thomas Hood for some inscriptions for these unreal folios, quartos, and duodecimos. The list, an amusing comical one, is printed in *The Memorials of Thomas Hood*, edited by his daughter Mrs. F. F. Broderip, vol. i., pages 31—33.”

The List is as follows:—

*On the Lung Arno in Consumption*, by D. Cline.

*Dante’s Inferno, or Description of Van Demon’s Land.*

*The Racing Calendar, with the Eclipses for 1831.*

*Ye Devill on two Styx* (black letter), 2 vols.

*On Cutting off Heirs with a Shilling*, by Barber Beaumont.

*Percy Vere*, in 40 vols.

*Galerie des Grands Tableaux, par les Petits Maîtres.*

*On the affinity of the Death Watch and the Sheep Tick.*

*Lamb’s Recollections of Suett.*

*Lambe on the Death of Wolfe.*

*The Hoptician*, by Lord Farnham.

*Tadpoles, or Tales out of my own Head.*

*On the connection of the River Oder and the River Wezel.*

*Malthus’s Attack of Infantry.*

*McAdam’s Views in Rhodes.*

*Spenser, with Chaucer’s Tales.*

*Autographia, or Man’s Nature known by his Signature.*

*Man fredî, translated by Defoe.*

*Earl Grey on Early Rising.*

- Plurality of Livings with regard to the Common Cat.*  
*The Life of Zimmermann, by himself.*  
*On the Quadrature of the Circle or Squaring in the Ring, by F. Mendoza.*  
*Gall's Sculler's Fares.*  
*Bish's Retreat of the Ten Thousand.*  
*Dibdin's Cream of Tar.*  
*Cornaro on Longevity and the construction of 74s.*  
*Pompeii, or Memoirs of a Black Footman, by Sir W. Gell.*  
*Pygmalion, by Lord Bacon.*  
*Macintosh, Macculloch and Macaulay on Almacks.*  
*On Trial by Fury, with remarkable Packing Cases.*  
*On the distinction between Lawgivers and Lawsellers, by Lord Brougham.*  
*Memoirs of Mrs. Mountain, by Ben Lomond.*  
*Feu mon père, feu ma mère, par Swing.*  
 Sent subsequently to his Grace, Dec. 22, 1832 :—  
*Boyle on Steam.*  
*Rules for Punctuation, by a thoroughbred Pointer.*  
*Blaine on Equestrian Burglary or the Breaking-in of Horses.*  
*Chronological account of the Date Tree.*  
*Hughes Ball on Duelling.*  
*Bookkeeping by Single Entry.*  
*John Knox on Death's Door.*  
*Designs for Friezes, by Capt. Parry.*  
*Remarks on the Terra Cotta, or Mud Cottages of Ireland.*  
*Considerations sur le Vrai Guy et le Faux.*  
*Kosciusko on the right of Poles to stick up for themselves.*  
*Prize Poems in Blank Verse.*  
*On the site of Tully's Offices.*  
*The Rape of the Lock, with Bramah's Notes.*  
*Haughty-cultural Remarks on London Pride.*  
*Annual Parliaments, or a Plea for Short Commons.*  
*Michau on Ball-Practice.*  
*On Sore Throat and the Migration of the Swallow, by T. Abernethy.*  
*Scott and Lot, by the author of "Waverley."*  
*Debrett on Chain Piers.*  
*Voltaire, Volney, Volta, 3 vols.*  
*Peel on Bell's System.*  
*Grose's Slang Dictionary, or Vocabulary of Grose Language.*  
*Freeling on Enclosing Waste Lands.*  
*Elegy on a Black Cock shot amongst the Moors, by W. Wilberforce.*  
*Johnson's Contradictionary.*  
*Sir T. Lawrence on the Complexion of Fairies and Brownies.*  
*Life of Jack Ketch, with cuts of his own execution.*  
*Barrow on the Common Weal.*  
*Hoyle's Quadrupedia or Rules of all-Fours.*  
*Campaigns of the British Arm :—By one of the German Leg :*  
*Cursory Remarks on Swearing.*  
*On the Collar of the Garter, by Miss Bailey of Halifax.*  
*Shelley's Conchologist.*  
*Recollections of Bannister, by Lord Stair.*  
*The Hole Duty of Man, by I. K. Brunel.*  
*Ude's Tables of Interest.*  
*Chantrey on the Sculpture of the Chipaway Indians.*  
*The Scottish Boccaccio, by D. Cameron.*  
*Cook's Specimens of the Sandwich Tongue.*  
*In-i-go on Secret Entrances.*  
*Hoyle on the Game Laws.*  
*Mémoires de La-Porte.*

The Duke in his letter to Hood (Feb. 8th, 1831) says that perhaps his request will be as amusing as it will be easy for him to comply with it, in which case alone he begs him to do it. It is curious that his Grace, in mentioning titles he was tired of seeing, such as Don Quixote's Library, and such impossibilities as Virgilii Odaria, Herodoti Poemata, Byron's Sermons, etc., adds also "Plain Dealings," "Essays on Wood," etc., which seems like an objection in advance to my idea of the "jocus ex loco vel materie," and which, if at that time "a wearying repetition," is another instance of the want of novelty "under the sun," and how much invention does but consist of the reflow of an ebbd wave.

He ventures to hope from Hood some more attractive titles at his perfect leisure and convenience.

The list above given (in two instalments) was the reply to this,—they are full of the

word-humour of our author, and many of them all the better for the slowness in which that humour dawns upon us as we read. A few of them refer, however, to events of the period, and where the memory of these has faded the humour of the title has faded with them.

Hood mislaid his titles during a removal, or, as he adds, through "moving accidents by flood and field," but they subsequently turned up, and he sent them, new and old entangled together, hoping they would become of use, and that some secret door might yet open to them like those in the old romances. His Grace replied that they were exactly what he wanted, and were invented in that remarkable vein of humour which had in Hood's works caused him and his friends so much amusement and satisfaction.

B. R. WHEATLEY.


[The Rev. Richard Hooper, of Upton Rectory, Didcot, in a letter to the Editor, states that the list given above, with the correspondence of the Duke, and Hood on the subject, is referred to in Bemrose's *Derbyshire Guide*, 1869, p. 109. These titles have been copied from the *Memorials*, as given above, but the list has been cut down to about ten lines. The Guide says: "It will be observed that the doors are painted to resemble bookcases; so, when closed, all the walls present the appearance of continuous shelves filled with books, many of which on a particular examination will be found to bear rather singular titles. Of these imitation bookcases, so well painted as to be scarcely discernible except on close inspection from the real ones, a pleasing story is told in the "Memorials of Thomas Hood" (relative to the composition of the sham titles by him). We have added this as a contribution to the bibliography of the subject, and we should be glad to receive further lists which any of our readers may know of in any old libraries about the country, whether "witty and amusing," or, which may be equally the latter, "very bad and absurd." Two lists with which we have been favoured will be found under the heading of "Correspondence.]



## BOOKS ON LOCAL GOVERNMENT.

By G. LAURENCE GOMME, F.S.A.

### PART III.

EAVING for the present the many important additions I have received from readers of THE BIBLIOGRAPHER in all parts of England and Scotland, I resume the list at the stage it left off in the April number. Mr. S. A. Newman of Walsall has sent me a great number of very valuable references to fresh titles, which I shall examine before concluding my task.

#### *Municipal Government*—(continued).

##### I. HISTORY AND RECORDS.

###### LYNN REGIS—

Dashwood (Rev. G. H.), Extracts from the Chamberlain's Book of Accounts, 14 Hen. IV., in the possession of the Corporation of Lynn Regis. *Norfolk and Norwich Arch. Soc.*, ii. 183-192.

Turner (Dawson), Copies and Translations of Two Deeds in the possession of the Corporation of Lynn. *Norfolk and Norwich Arch. Soc.*, ii. 193-197.

###### MAIDSTONE—

James (W. R.), The Charters and other Documents relating to the King's town and parish of Maidstone, in the county of Kent; with notes and annotations clearly showing the right of election of members of parliament to be in the inhabitant householders. London, 1825. 8vo, pp. xxi, 238.

###### MARLBOROUGH—

Carrington (F. A.), Ancient Seals of the borough of Marlborough. *Wilts Arch. and Nat. Hist. Soc.*, iii. pp. 114-115.

###### NEWCASTLE-UPON-TYNE—

Extracts from the Municipal Accounts of Newcastle-upon-Tyne. Reprints of Rare Tracts and Imprints of Antient Manuscripts, etc., chiefly illustrative of the history of the Northern Counties; and printed at the press of M. A. Richardson, Newcastle [n. d.], pp. 1-122.

###### NORWICH—

Extracts from original Manuscripts belonging to the Norwich Corporation, and other documents. *Norfolk and Norwich Arch. Soc.*, i. 1-40.

Ewing (W. C.), Remarks on the Boundary of the City and Hamlets of Norwich. *Norfolk and Norwich Arch. Soc.*, ii. 1-16.

Harrod (Henry), Extracts from the Coroners' Rolls and other documents in the Record Room of the Corporation of Norwich. *Norfolk and Norwich Arch. Soc.*, ii. 253-279.

OXFORD—

Turner (William H.), Selections from the Records of the City of Oxford, with extracts from other documents illustrating the municipal history. Henry VIII. to Elizabeth, 1509-1583, Oxford and London, 1880. 8vo, pp. xl, 478.

CONTENTS:—Preface. i. Entries and Documents concerning the Controversies between the City and the University as to Jurisdiction. ii. Entries and Documents connected with the routine business of the City. iii. Lists of Officers of the City. iv. Regulations respecting the Trades and Crafts of the Town. v. The Presentations to the City Churches. vi. Enrolments of Deeds in the "Liber Albus," and other documents chiefly referring to lands and tenements in or near Oxford.

PEEBLES—

Scottish Burgh Records Society. Charters and Documents relating to the Burgh of Peebles, with extracts from the Records of the Burgh, A.D. 1165-1710. Edinburgh, 1872. 4to, pp. lxxv, 456.

PEVENSEY—

Larking (Rev. L. B.), Custumal of Pevensey, as delivered to the Lord Warden at Dover Castle in 1356. *Suss. Arch. Coll.* iv. 209-218.

PLYMOUTH—

Jewett (Llewellyn), The Maces, Loving Cups and Corporation Insignia of Plymouth. *Reliquary*, 1877-8, vol. xviii. 97-8.

PRESTON—

Addison (John), Extracts from Ancient Documents in the Archives of the Corporation of Preston. 1842.

PRESTWICH—

Maitland Club. Records of the Burgh of Prestwich in the Sherifdom of Ayr. MCCCCLXX—MDCCCLXXXII; with an appendix and illustrative notes. Glasgow, 1834. 4to, pp. xxvii, 147.

[The Prefatory Notice is signed J. F.]

ST. ALBANS—

Black (W. H.), On the Town Records of St. Albans. *Journ. Arch. Ass.*, xxvi. 143-149.

SOUTHAMPTON—

Vaux (W. S. W.), Some notices of Records preserved amongst the Corporation Archives at Southampton *Arch. Journ.*, iii. 229-233.

STRATFORD-UPON-AVON—

Halliwell (James O.), A descriptive Calendar of the Ancient Manuscripts and Records in the possession of the Corporation of Stratford-upon-Avon; including notices of Shakespeare and his family, and of several persons connected with the poet. London, (Privately printed) 1863. Folio, pp. viii, 467.

— A brief hand list of the Records belonging to the Borough of Stratford-on-Avon, showing their general character, with notes of a few of the Shakespearean documents in the same collection. Privately printed, 1862. 4to, pp. 32.

— Extracts from the Accounts of the Chamberlains of the Borough of Stratford-upon-Avon, from the year 1585 to 1608. Selected and edited from the original manuscripts. Privately printed 1866. 8vo, pp. 46.

— Stratford-upon-Avon in the Times of the Shakespeares, illustrated by extracts from the Council Books of the Corporation, selected especially with reference to the history of the poet's father. Illustrated with facsimiles of the entries respecting John Shakespeare. Privately printed, 1864. Folio, pp. 127.

TENBY—

Property and Revenues of the Corporation of the Borough of Tenby, in the years 1835 and 1839. Parliamentary paper, 1840 (611), xli. 545.

YORK—

Davies (Robert), Extracts from the Municipal Records of the City of York during the reigns of Edward IV., Edward V., and Richard III., with notes illustrative and explanatory, and an Appendix containing some account of the celebration of the Corpus Christi festival at York in the fourteenth, fifteenth and sixteenth centuries. London, 1843. 8vo, pp. vii, 304.

## 2. GILDS.

The value of Gild Records cannot be over-rated. Not only do they throw light upon a most important portion of social history during the middle ages, but to a very considerable extent they form the materials for the mediæval history of commerce. We have in these old documents, too, besides their literary value, remnants of an archaic mode of life which appears to me to stretch far back into times which precede the age of historians. If I am right in this view, no time should be lost in getting together all that remains of Gild history and records in the country, for it is curious to note that they exist not only in municipal towns, where they have thriven most of all, but in towns which have never had, so far as can be ascertained, any municipal constitution. I am indebted to many kind friends for assistance in this portion of my subject, among whom I must specially mention Mr. Cornelius Walford.

Aberdeen—An Inquiry into the Rights of the Guildry of Aberdeen. By Mr. Thomas Bannerman, the Dean of Guild. March, 1834. Aberdeen: printed by John Davidson and Co. MDCCCXXXIV. 8vo, pp. xvi, 130.

— Notes on Mr. Bannerman's "Inquiry into the Rights of the Guildry of Aberdeen." By A. Burgess. August, 1834. Aberdeen: Printed at the Herald Office, by G. Cornwall. 1834. 8vo, 34 pp.

— Report on the Affairs of the Guildry of Aberdeen, ordered by a head court of the brethren, 5th October, 1835. By A Committee of Assessors. Aberdeen: Printed at the Herald Office, by G. Cornwall. 1836. 8vo, pp. 168.

— Letter to the Burgesses of Guild of the City of Aberdeen, regarding the state of their affairs; with suggestions as to the course to be pursued by them. By Leslie Clark, Dean of Guild. Aberdeen: printed at the Herald Office, by John Finlayson. 1839. 8vo, 28 pp.

— Report of the Committee of the Dean of Guild's Assessors, appointed to inquire into the state of the funds appertaining to the Guild Brethren, to the Dean of Guild and Assessors. March, 1834. Aberdeen: printed by D. Chalmers and Co., 25, Adelphi Court, Union Street. 1834. 8vo, 12 pp.

Arber (Edward), Transcript of the Registers of the Company of Stationers of London, 1554-1640. London, 1875-7. 4to, 4 vols.

Arundell (Thomas), Historical Reminiscences of the City of London and its Livery Companies. London, 1869. 8vo, pp. xii, 444.

CONTENTS:—The Livery Companies—Their Origin and Objects—Their Antiquity—Their Aldermen—Their Mayor—Their Sheriffs—Their Name Livery—Their Religious Observances—Their Apprenticeship—Feasts in Olden Time—Crowning with Garlands—Minstrels—The Loving Cup and Players—Their Maidens—Their Holidays—Their Mayings—Royal Processions—Lord Mayor's Day—Water Pageants—Out-door Games—Their Fondness for Dirt in the Olden Times—The Twelve City Ceremonials—The Relation of the Companies to Trade—Their Modern Banquets—Their Armorial Bearings—Their Training to Arms—Their Warriors—List of Mayors from 1189 to 1869—Lord Mayors M.P. for the City—Lord Mayors M.P. for the Provinces—List of Charters from William the Conqueror to George III.—Index.

Brentano (Lujo), On the History and Development of Gilds, and the Origin of Trade Unions. London, 1870. 8vo, pp. xvi, 135.

CONTENTS:—1. The Origin of Gilds—2. Religious (or Social) Gilds—3. Town Gilds or Gild Merchants—4. Craft-Gilds—5. Trade Unions.

[A reprint of the Introduction to Toulmin Smith's "The Gilds" published by the Early English Text Society.]

[Clode (Charles Mathew)], Memorials of the Guild of Merchant Taylors of the Fraternity of St. John the Baptist in the City of London, and of its associated Charities and Institutions. Compiled and selected by the Master of the Company for the year 1873-4 (being the 574th Master in succession). London, 1875. 8vo, pp. xxxi, 746.

Compton (C. H.), The Horners of the City of London. *Journ. Arch. Ass.* xxxv. pp. 372-9.

Cooper (W. D.), Guilds and Chantries in Horsham. *Suss. Arch. Coll.* xxii. 148-59.

Coote (Henry Charles), Ordinances of some Secular Guilds of London from 1354 to 1496; to which are added ordinances of St. Margaret Lothbury, 1456, and orders by Richard, Bishop of London, for ecclesiastical officers, 1597, by John Robert Daniel-Tyssen. London, 1871. 8vo, pp. 93.

— London Notes: the English Gilds of Knights and their Socn. *London and Middlesex Arch. Soc.*, vol. v.

Cotton (William), An Elizabethan Guild of the City of Exeter. London, 1873. 4to, pp. 179.

Dobson (William), and John Harland, F.S.A., A History of Preston Guild; the Ordinances of various Guilds Merchant, the Custumal of Preston, the Charters to the Borough, the Incorporated Companies, List of Mayors from

- 1327, etc., etc. Preston [no date]. 12mo, pp. 115.  
The items covered by the etc., etc., of the title-page are the Corporation Regalia, the Preston Guild, and the Incorporated Trades, a ballad of the Guild of 1802.
- [Firth (James F.)], *Coopers' Company*, London: Historical Memoranda, Charters, Documents, and Extracts from the Records of the Corporation and the Books of the Company, 1396-1848. London, 1848. 8vo, pp. 136.
- Fitch (W. S.), *Notices of the Corpus Christi Guild, Ipswich. Suffolk Arch. Inst.* ii. 151-163.
- Fox (Francis F.), *Some account of the Ancient Fraternity of Merchant Taylors of Bristol, with transcripts of ordinances and other documents.* Bristol, 1880. [Fifty copies privately printed.] 4to, pp. 147.
- Heath (John Benjamin), *Some account of the Worshipful Company of Grocers of the City of London.* London, 1829. (not published.) 8vo, pp. viii, 358.
- The same, second edition. London, 1854. [Privately printed.] 4to, pp. xvi, 580.  
[Contains an Appendix of important original documents not given in the first edition.]
- The same, third edition. London, 1869. [Privately printed.] 8vo, pp. xvi, 601.
- Herbert (William), *The History of the Twelve Great Livery Companies of London; principally compiled from their grants and records. With an historical essay, and accounts of each company, its origin, constitution, government, dress, customs, halls, and trust estates and charities, including notices and illustrations of Metropolitan Trade and Commerce, as originally concentrated in those societies; and of the language, manners, and expenses of ancient times; with attested copies and translations of the Companies' Charters.* London: vol. i. 1837, vol. ii. 1836. 2 vols. 8vo, pp. xi, 498; viii, 683.  
CONTENTS: Historical Essay—Separate Histories of the Companies—Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Skinners, Merchant Tailors, Haberdashers, Salters, Ironmongers, Vintners, Clothworkers.
- Jupp (Edward Basil), *An Historical Account of the Worshipful Company of Carpenters of the City of London, compiled chiefly from records in their possession.* London, 1848. 8vo, pp. xix, 338.  
[“The first to attempt anything like a detailed history of any particular Company.”—*Pref.*]
- Kite (Edward), *The Guild of Merchants or Trading Companies formerly existing in* Devizes. *Wills Arch. and Nat. Hist. Soc.* iv. 160-174.
- Laws and Constitutions of the Masters, Wardens, and Commonalty of Watermen of the River Thames. By the Court of Mayor and Aldermen of the City of London. London: 1828. 8vo, pp. xii, 85.
- Little (William Charles), *An Historical Account of the Hammermen of Edinburgh, from their records.* *Arch. Scot.*, vol. i., pp. 170-183.
- Ludlow (J. M.), *Gilds and Friendly Societies.* *Contemporary Review*, 1873, vol. xxi., pp. 553-72, 737-62.
- Mackie (A. K.), *Historical Notes regarding the Merchant Company of Edinburgh and the widows' scheme and hospitals.* Edinburgh, 1862. 4to, pp. 128, appendix xlviii. [Privately printed by Charles Lawson, Master of the Company, upon his retirement.]
- Mitchell (Robert), *Sketches of a Glasgow Incorporation [Maltmen and Mealmen].* *Glasgow Arch. Soc.* i. 420-437.
- Needlemakers.—*The Worshipful Company of Needlemakers of the City of London, with a list of the Court of Assistants and Livery.* London, 1874. 4to, pp. 90.
- Nicholl (John), *Some account of the Worshipful Company of Ironmongers, compiled from their own records and other authentic sources of information.* London, 1851. Roy. 8vo, pp. xi, 610.  
— The same, second edition. London, 1866. [Privately printed.] 4to, pp. xii, 657.  
[The principal additions consist of pedigrees of members and benefactors.]
- Nichols (John Gough), *The Fishmongers' Pageant on Lord Mayor's Day, 1616. Chrysanaleia, the Golden Fishing, devised by Anthony Munday, citizen and draper, represented in twelve plates by Henry Shaw, F.S.A., from contemporary drawings in the possession of the Worshipful Company of Fishmongers, accompanied with various illustrative documents, and an historical introduction. Printed for the Worshipful Company of Fishmongers, 1844. Large folio, pp. 32 and 12 plates.*
- Pennecuick (Alex.), *The History of the Blue Blanket or Craftsmen's Banner, containing the fundamental principles of the good town of Edinburgh, with the powers and prerogatives of the Crafts thereof.* Edinburgh, 1832. 8vo, pp. vii, 141.
- Pettigrew (T. J.), *History of the Barber-Surgeons of London.* *Journ. Arch. Ass.* viii. 95-130.

- Pidgeon (Henry), Ancient Guilds, Trading Companies, and the Origin of the Shrewsbury Show. *Reliquary*, 1862-3, vol. iii, pp. 61-73.
- Preston, An account of the Guild Merchant of Preston. Preston, 1762. 8vo, pp. 18.  
Pp. 9-18 are occupied by a list of the nobility and gentry who appeared at the balls and assemblies at Preston Guild, September 1762.
- The Guild Merchant of Preston, with an extract of the Original Charter granted for holding the same; an account of the processions and public entertainments; an authentic list of the nobility and gentry who dined with the Mayor and his Lady; also separate lists of the subscribers to the Ladies' and Trade Assemblies. Preston [1762]. 8vo, pp. 38.
- Preston Guild, *Lonsdale Magazine*, vol. iii. (1822), pp. 269-73, 344-54.
- Register (The), of the Gild of Corpus Christi in the City of York; with an appendix of illustrative Documents containing some account of the Hospital of St. Thomas of Canterbury, without Micklegate bar, in the suburbs of the city. Surtees Society: Durham, London and Edinburgh, 1872. 8vo. pp. xiv, 362.
- Rules and Byelaws for the regulation of the Watermen and Lightermen of the River Thames. By the Court of Mayor and Aldermen of the City of London. London, 1828. 8vo, pp. v, 48.
- Scriveners—The case of the Free Scriveners of London set forth in a report from a committee of the Court of Assistants of the Company of Scriveners. London: to the Master, Wardens, and Assistants of the Company at their Court holden 23 day of June 1748. London, 1749. 4to, pp. 88.
- Smirke (Edward), Ancient Ordinances of the Gild Merchants of the Town of Southampton. *Arch. Journ.* xvi. 283-96, 343-52.
- Smith (Toulmin), English Gilds; the Original Ordinances of more than one hundred Early English Gilds; together with ye olde usages of ye cite of Wynchestre; the ordinances of Worcester; the office of the Mayor of Bristol; and the costumary of the Manor of Tettenhall-Regis; from original MSS. of the fourteenth and fifteenth centuries. Edited with notes by the late Toulmin Smith; with an introduction and glossary, etc., by his daughter, Lucy Toulmin Smith, and a preliminary essay in five parts on the history and development of Gilds, by Lujo Brentano. London (Early English Text Society), 1870. 8vo, pp. cxcix, 483.
- Symonds (Rev. G. E.), Thaxted and its Cutlers' Guild. *Reliquary*, vol. v., pp. 65-72.
- Trade Guilds of the City of London. *Fraser's Magazine*, 1879, vol. xix. (n. s.), pp. 395-405.
- Turner (Rev. Edward), The Merchant Guild of Chichester. *Suss. Arch. Coll.* xv. 165-77.
- The Ancient Merchant Guild of Lewes, and the subsequent municipal regulations of the town. *Suss. Arch. Coll.* xxi. 90-107.
- Wadmore (James Foster), Some account of the History and Antiquity of the Worshipful Company of Skinners. London, 1876. 8vo.  
[I have not been able to see this book. It is not at the British Museum.]
- Walford (Cornelius), Gilds: their Origin, Constitution, Objects and Later History. [Reprinted from vol. v. of Insurance Cyclopaedia. Printed for private circulation, 1879.] 8vo, pp. 57.
- Walford (W. S.), Observations on a Grant of an Advowson of a Chantry to a Guild in 34 Hen. VI. *Arch.* xxxviii. (i.), 135-48.
- Wilcockson (L.), Authentic Records of the Guild Merchant of Preston in the county palatine of Lancaster in the year 1822, with an introduction containing an historical dissertation on the origin of Guilds and a relation of all the different celebrations of the Guild mercatoria of Preston of which any records remain. Preston, 1822. 8vo, pp. iv, 128.
- Wilda (Wilhelm Eduard), Das Gildenwesen im Mittelalter. Berlin [1831]. 8vo, pp. xii, 386.
- Williams (William Meade), Annals of the Worshipful Company of Founders of the City of London. Privately printed [n. d.]. 8vo, pp. xi, 291.
- Wilson (J.), Cordwainers and Corversors of Oxford. *Arch. Journ.* vi. 146-59, 266-79.



## NOTES AND NEWS.

A CORRESPONDENT of the *Manchester City News* has given in that paper an interesting account of the Ordsal Book Society, founded in 1821, from which we extract the following notice:—The object of the society seems to have been to provide, by subscription of a guinea a year, a circulating library for the use of the members; and one of the rules provided that each member should have the privilege of proposing any books to the Society which he might think proper, but that only such books as were approved of by the majority of the members should be purchased. Some idea may be formed of the literary tastes of these gentlemen from the following list of books admitted and of those rejected. The first lot purchased comprised the *Sketch Book*, *American Society*, *Diary of an Invalid*, Hazlitt's *Table-talk*, the *Eclectic Review*, and the *Monthly Magazine*. Amongst those which



were afterwards added is found *Confessions of an Opium Eater, History of New York, The Hopes of Matrimony, and Lying in all its branches*, by Mrs. Opie. The rejected publications included the following:—*Lambeth and the Vatican, The Account of the People called Quakers, The Phrenological Journal*, and the *Edinburgh and the Quarterly Reviews*. One of the first resolutions adopted in the second year provided that ladies generally attending the meetings should have the privilege of voting on the choice of books, and on all other subjects; to propose books for admission, and exercise all other powers of membership. At the sixty-first meeting, which was the fifth anniversary, it was resolved that in consequence of several of the members having left the neighbourhood, the Society be dissolved. This was on the 8th of November, 1826. It was decided, however, to continue the monthly meetings until the accounts were closed. The final meeting was held on the 14th of February, 1827. After disposing of the property of the Society and discharging all liabilities, it was found that there was a balance of £11 13s. 11d. left, which was divided amongst the members, six of them receiving £1 18s. each, one 5s., and Miss Smith, for the poor-box, 11d.

KING WILLIAM STREET, STRAND, which has long been famous for its second-hand booksellers, will soon lose two of its most prominent inhabitants. The first portion of the stock of the veteran Mr. Stewart was sold by Messrs. Sotheby, Wilkinson and Hodge this month; and Mr. Joel Rowsell now announces his retirement from business and the sale of his stock.

MR. A. COTGREAVES, of the Public Library, Richmond, Surrey, has invented an instrument for the purpose of lifting books and other objects from high shelves, which he calls the "Long-Reacher."

THE last number of the *Cape Quarterly* contains the first of a series of articles entitled "Notes on Books relating to South Africa," by Mr. George M. Theal, officer in charge of the Government Stationery Office at Cape Town. Not only have the South African collections in the colony been examined, but also those in the British Museum, the University of Leyden, at the Hague, and at Amsterdam.

SOME curious statistics connected with the progress of literature in Japan have been obtained from a report prepared by the Japanese Minister of the Interior. It appears that the number of works published last year was 4,910, as against only 3,992 in the previous year. In this total were comprised 545 works on political topics, published by order of the Government, as against 281 in 1880; 255 works on jurisprudence, as against 207, and 25 on political economy as against 15. There were 164 geographical works, 267 on medicine, 116 on mathematics, 17 on chemistry, and 20 on natural history. The principal increase was in works of history, poetry, and drawing; while of light literature, such as novels and fairy tales, there were only 193. As might naturally be expected, a large number of the 4,910 works published in Japan last year were translations or adaptations of European and American books.

MR. T. C. NOBLE communicates to the *Bookseller*

the following information respecting the burial of Caxton in the church of St. Margaret, Westminster: "In this church the first English printer was buried in the latter part of the year 1491, for the churchwardens' accounts show the cost of his grave:

'Itm atte bureyng of William Caxton for iiij torches, vjs viijd.'

'Itm for the bell atte same bureyng, vid.'

I find the entry in the book exists as the 190th out of the 256 payments for burials in the year ending June 3rd, 1492. The usual charge for burying a parishioner of Westminster was twopence, and at this rate, in that year there were 100. The highest payment made was 13s. 4d."

AN interesting account of the several members of the printing house of Gilbert and Rivington will be found in the part of the "Bibliography of Printing" contributed to the *Printing Times and Lithographer* for May 15. The earliest recorded Rivington as a printer was Charles Rivington of Staining Lane, who was born in 1731 and died in 1790.

M. TECHENER'S *Bulletin du Bibliophile* for January—February contains a curious list of the small collection of books left by Guillaume Maubert, Canon of Troyes and Curé of Pont-Sainte Marie, who died on the 11th September, 1443, which was found in the Archives of the L'Aube.

THE meeting of the Académie des Jeux Floraux for the distribution of prizes was held at Toulouse on the 3rd of May last. The Academy received for competition 595 pieces in verse and 10 essays in prose. The verse consisted of the following items: 57 odes, 34 poems, 16 epistles, 8 eclogues, 34 idylls, 52 elegies, 10 ballads, 26 fables, 56 sonnets to the Virgin, 16 hymns to the Virgin, 282 miscellaneous pieces, and 4 poems on the *Sister of Charity*, the subject proposed by the Academy.

THE last quarterly number of Mr. W. H. K. Wright's *Western Antiquary* contains a specimen of a Devonshire Bibliography, prepared by the Rev. J. Ingle Dredge, Vicar of Buckland Brewer, North Devon.

A LADY (Miss Emily Casserley) has been appointed librarian to the Ancoats Free Library, Manchester, thus adding one to the small number of lady librarians in England.

THE *Library Journal* states that Mr. W. H. Sage, of Bay City, Michigan, has announced his intention of giving that city a public library building, to cost 15,000 dollars, and of supplying it with 10,000 dollars' worth of books.

MR. JUSTIN WINSOR has commenced in the *Harvard University Bulletin* for April "a List of the most useful Reference Books," and this first number contains books on chronology.

WE have to welcome the appearance of a new journal devoted to reasonable and practical Bibliography. It is entitled *Guide du Libraire-Antiquaire et du Bibliophile. Vade-mecum à l'usage de tous ceux qui achètent ou vendent des Livres*. Par J. de Beauchamps et Ed. Rouveyre. The first number is now before us, and a charming production it is. There are seven

plates—viz., six fine reproductions of old bindings, and a facsimile of the title of the *Heures à l'Usage de Rome*, 1498. The bindings are: 1, a red morocco volume with the arms of Madame de Pompadour, which was sold in 1880 for 1,800 francs (the same book was bought at a sale for 270 francs in 1869); 2, Morocco binding by Capé, with the arms of Louis XIII; 3 and 4, a richly ornamented morocco binding by Allô; 5, inlaid morocco binding by Capé, in the style of Le Gascon; 6, a specimen of Derome. The books described number thirty-five, and the notes to these are interesting and valuable; for instance, we are told of a little book by Jules Janin, entitled *L'Amour des Livres*, which was published at five francs, that it is now worth from 60 to 100 francs, according to condition. Two hundred copies were printed on paper and four on vellum. A vellum copy bound by Trautz-Bauzonnet is valued at a thousand francs. The publishers of the new journal are Messrs. Rouveyre and Blond of Paris.

THE second number of the *Manchester Quarterly* contains a Manchester Bibliography for 1881, by Mr. C. W. Sutton. There are 365 titles of books and pamphlets (323 productions of the Manchester press, and 42 books written by natives or residents of the city but printed elsewhere), which occupy seventeen closely written pages.

THE remarkable cabinet of Old Fans formed by Mr. Robert Walker, of Uffington, Berks, was sold by Messrs. Sotheby, Wilkinson, and Hodge on the 8th of June and two following days. Fans and literature do not appear to have much connection with each other, but one historical fan is worthy of mention here on account of its association with a great man and a famous book. This was the bridal fan of the Duchess of Burgundy (Adelaide of Savoy), mother of Louis XV., 1709, painted by Watteau on ivory. The Duke of Burgundy was the pupil of Fénelon, and for his amusement the adventures of Telemachus were written. One of the scenes depicted on this fan discovers the Duke reading with attention the lessons of his great teacher, who is portrayed superintending the studies of his illustrious pupil.

THE sale which was commenced on May 31st at the Salle Silvestre, Paris, was one of considerable interest. The late Mons. Rochebilière, whose library was disposed of, was formerly curator of the Bibliothèque St. Geneviève, and had for forty years been collecting original editions of Corneille, Racine, Molière, and other writers of the seventeenth century, many of which are now exceedingly rare: all the books were in good condition.

THE first Russian translation of Lessing's Works has just been published at St. Petersburg.

THE printers of Vienna have determined on holding a festival in honour of the Fourth Centenary of the Invention of Printing on the 24th and 25th of June.

MONS. ED. FOURNIER, the author of *Esprit dans l'Histoire*, has left a valuable collection of historical, biographical, and literary notes, part of which have been acquired by the Library of the Arsenal at Paris, and have been arranged by M. Paul Lacroix in 20 volumes 4to. Another part relating to the History of Paris is in the Municipal Library.

THE French Academy distributed on May 1st five Montyon prizes of 2,500 francs: to Mons. Ollé-Laprune, for his work *Certitude Morale*; to Mons. A. Duruy, for his *Public Instruction in France before the Revolution*; to Mons. Raoul Frary, for *Le Péril National*; to Michel Masson for his work on Madame de Grignon: as also to Anatole France for his admirable novel *Le Crime de M. Bonnard*. This last work which the Academy has crowned can be recommended to all. Other prizes were bestowed on M. Victor Guérin, M. Lafontaine and M. Dorchain.

MONS. CHARAVAY has issued a fine catalogue of Autograph Letters which were sold at the Hotel Drouot on May 31st.

THE *Polybiblion* announces on the authority of the Swiss newspapers that Madame J. Stroken has given to the Public Library of Geneva eight volumes of manuscripts of Rousseau, containing the original of the *Confessions* and of the *Contrat Social*.

THE *Annales du Bibliophile Belge* (No. 12, Juin 1882), contains an inventory of the books of Henri II. King of Navarre, dated 1533.



## CORRESPONDENCE.

### MOONWORT.

IN many of the old editions of Culpepper's *English Physician*, after describing the plant and its properties, it states: "Moonwort is an herb which (they say) will open locks, and unshoe such horses as tread upon it; this some laugh to scorn, and those no small fools neither; but country people that I know call it *Unshoe the Horse*. Besides, I have heard Commanders say that on *White Down*, in *Devonshire*, near *Tiverton*, there were found thirty horseshoes pulled off from the feet of the Earl of *Essex's* horses, being there drawn up in a body, many of them being but newly shod, and no reason known, which caused much admiration; and the herb described usually grows upon heaths."

S. SALT.

Gateside, Whicham, Cumberland.

### "THE ELZEVIR CURTIUS." (I. 190.)

I THINK the following information may solve Mr. Duff's doubts.

The original edition of 1633 should contain 6 preliminary leaves, 364 numbered pages, and 12 leaves of indices. A map should face page 1.

There were three reprints bearing the same date; but all contain only 338 numbered pages and 11 leaves of indices. They may be distinguished from one another as follows:—

The first has a *siren* above the dedication, and in the first and second lines of the index appears the word "Alexā-dro."

The second has a *grotesque head* above the dedication, and lines 1 and 2 of index contain the word "Ale-xandro."

The third reprint heads the dedication with a *buffalo's head*, and the word in lines 1 and 2 reads "Alex-xandro."

All these editions were printed by Bonaventura and Abraham Elzevir, whose names appear at the end of the dedication.

John and Daniel Elzevir issued an edition in 1653, copied line for line on the *reprints* of 1633. The dedication is signed "Elzevirii." John again reprinted it in 1656, signing the dedication "Joh. Elsevirius."

Under the date 1670 there exist one genuine and one spurious 12mo edition, and one genuine and three spurious 24mo editions.

The genuine 12mo should be, says Willems, "*ornée des fleurons aux roses trémières, au delta,*" etc. The spurious edition is without these signs. *Both* should contain a map at p. 1.

The genuine 24mo edition has 284 pages and 9 leaves of index: the spurious ones 271 pages and 16 leaves of index.

EDMUND GOLDSMID.

30, Castle Terrace, Edinburgh.

IN reply to Mr. Duff's query, I offer the following collation of my own copy of the "true" edition of the Elzevir Quintus Curtius of 1633:—duodecimo volume (5½ x 3 ins.) engraved title (forming part of the preliminary half-sheet) Dedication (to which is prefixed the ornament known as the "Buffalo's Head," and other preliminary matter = \*6; on the *verso* of \*6 is a woodcut—"Alexander Magnus, ex nummo argentes"—followed by a folding map. The text commences on signature A1, p. 1, with the "Buffalo's Head" prefixed, and ends on the *recto* of p. 12, in twelves (pp. 359) with the word "Finis" and a fleuron, "book and keys." Then follow pp. 5 of emendations (ending on *verso* of Q 2 with "Finis" and a fleuron) and twelve leaves of index unpagged. The cut of "The Temple of Jupiter Ammon" is on the *recto* of D. 5, or p. 81 if it were numbered, which is not the case. It will thus be seen that Dibdin was not misled by Count Reviczky; but it is not unlikely that novices in the field of Elzevir-collecting may have been puzzled by his statement that "the *true* and *original* edition of this work which is unnoticed by De Bure and Harwood may be distinguished by having TWO PLATES of a buffalo's head, etc." These distinctive marks are only woodcut headings, and certainly ought not to have been described as "plates."

If the full-page cut of the Temple falls on the proper page 75 in Mr. Duff's copy, he is certainly not in possession of the "true" edition of this somewhat rare classic. I am not personally acquainted with the other Elzevir editions of Quintus Curtius.

Derby.

ALFRED WALLIS.

I POSSESS two copies of the Elzevir Quintus Curtius, Lugd. Bat. 1633. The inferior copy is in contemporary vellum binding, and has therefore probably been cut down only once; but it is shorter than the other by a quarter of an inch, this latter being apparently in binding of the next century.

The inferior copy has the plate of the temple of

Jupiter Ammon at p. 75, and in no page does it resemble the other, which has the plate at p. 81. The superior edition is altogether a prettier book than the other, and differs from it in many particulars—as for instance in the second vignette at the top of p. 1 in having the best of the two forms of buffalo's head used by the Elzevirs, and the Medusa's head at the end of the text just preceding the index.

I have not collated them minutely, but I have noticed misprints in the inferior copy which do not appear in the other—*e.g.*, the last figure in the index, which has 31 for 310, and in the preface *ad lectorem* the word Salustium for Sallustium.

I also possess an edition of the same Lugd. Bat. 1656, the type of which for the most part is identical with that of the inferior edition of 1633, the number 56 having been substituted for 33 on the title page.—It was certainly from the same type in most of the sheets, but here and there a misprint has been corrected, and the dedication is signed Joh. Elsevirius, instead of B. and Abr. Elzevirii. This is an eighth of an inch taller than the best edition. Of the editions which your correspondent speaks of, as being dated 1653 and 1670, I know nothing.

NICHOLAS POCKOCK.

5, Worcester Terrace, Clifton.

I CAN answer the latter question of Mr. Duff as to the edition of 1670. My copy of that date contains a map headed "Alexandri Magni Macedoniae Expeditionis," facing the head of Alexander. The plate referred to by Mr. Duff is opposite page 84 of this edition, and is headed "Jovis Ammonis Oraculum." I should be glad in return to learn on whose authority the edition of 1670 is pronounced spurious, as I do not find it mentioned in Dibdin or Brunet (1838).

HERBERT W. GREENE.

2, Serjeant's Inn, Chancery Lane, W.C.

#### DUMMY BOOK TITLES. (I. 161.)

PERHAPS you will allow me to add a few titles to those given in the interesting article in this month's BIBLIOGRAPHER on "Dummy Library Doors." From a list of titles I manufactured some time ago for a dummy door. I select those which more particularly bear, as I am inclined to think most should, on their own counterfeit condition.

*On Imperfect Resemblances* (Turner).

*Dormitories, or Sleeping Partners.*

*Clausi, Aperta Porta.*

*On the Interiors of Books.*

*Portable Directory of Weissnichtwo* (Carlyle).

*On the Longevity of Door-ravens* (Poe).

*The Gift of Double Sight* (Fawcett).

*Verne, Sur la manière scientifique de Remplir l'Espace.*

*Bücher ohne Worte* (Mendelssohn).

*Irremovability; Clerical and otherwise.*

*De doli dam-natione.*

*De ingenii laudatione.*

*On the intrinsic value of Graven Images.*

But where a small door is required in an ordinary book-lined wall, there seems little objection to the plan of having one fixed on strong hinges opening outside,

and shelved for books with a slight ledge on each shelf to prevent the books from being jerked out. Of course it cannot be made quite imperceptible, if that be an object, because the other shelves have to be interrupted for its introduction. But these real doors are not always practicable; while Dummies may always be employed.

F. POINGDESTRE CARREL.

Rozel, Sydenham, S.E.

THE article in the present month's number of THE BIBLIOGRAPHER on "Sham" or "Dummy Library Doors," recalls to one's recollection a list of false book-backs contained in two letters addressed by the late Charles Dickens, in 1851, to Mr. Eeles the book-binder, and particulars of which were furnished to *The Athenæum* some few years back by Mr. Dillon Croker. The false book-backs were required to fill some blank spaces in the study at Tavistock House, where Charles Dickens was then living. The list was as follows:—

*Five Minutes in China* (2 vols.).  
*Forty Winks at the Pyramids* (2 vols.).  
*Mr. Green's Overland Mail*.  
*Abernethy on the Constitution*.  
*Captain Cook's Life of Savage*.  
*A Carpenter's Bench of Bishops*.  
*Toot's Universal Letter-writer* (2 vols.).  
*Orson's Art of Phignette*.  
*Downeaster's Universal Calculator* (sic.)  
*History of the Middle Ages* (6 vols.).  
*Jonah's Account of the Whale*.  
*Captain Parry's Virtues of Cold Tar*.  
*Kant's Eminent Humbugs* (10 vols.).  
*Bauwoudom: a Poem*.  
*The Quarrelly Review* (4 vols.).  
*The Gunpowder Magazine* (4 vols.).  
*Steele*. By the Author of "Ion."  
*The Art of Cutting the Teeth*.  
*Malthus's Nursery Songs* (2 vols.).  
*Paxton's Bloomers* (3 vols.).  
*On the Use of Mercury by the Ancient Poets*.  
*Drowsy's Recollections of Nothing* (3 vols.).  
*Heavysides' Conversations with Nobody* (3 vols.).  
*Commonplace Book of the Oldest Inhabitant* (2 vols.).  
*Growler's Gruffiology, with Appendix* (4 vols.).  
*The Books of Moses and Sons* (2 vols.).  
*Burke (of Edinburgh) on the Sublime and Beautiful*.  
*Teazer's Commentaries*.  
*King Henry the Eighth's Evidences of Christianity* (3 vols.).  
*Miss Biffin on Deportment*.  
*Morrison's Pills' Progress* (2 vols.).  
*Lady Godiva on the Horse*.  
*Munchausen's Modern Miracles* (5 vols.).  
*Richardson's Show of Dramatic Literature* (6 vols.).  
*Hansard's Guide to Refreshing Sleep* (as many volumes as are required to fill up).

T. W. TEMPANY.

Sharn Park, Richmond, Surrey.

## REVIEWS.

*Rambling Sketches*. By T. RAFFLES DAVISON, with Notes by William E. A. Axon. Parts 1 and 2. (Offices of the *British Architect*, London and Manchester.) 4to.

In the course of journeys through many parts of the United Kingdom Mr. Davison has been in the habit of making sketches of what he saw. Some of these have appeared in the *British Architect* and others are still unpublished. It is proposed to publish both classes in a series of parts, twelve of which will go to form a volume. The first two numbers are before us, and they contain elegant representations of some very fine specimens of old English domestic architecture, of old churches, recollections of pictures and bits from foreign towns. The tower of St. Edmund's Church, Mansfield, is effective, and the timber church at Melverley very interesting. The picturesque Bramhall Hall, near Stockport, has five engravings devoted to it. If the artist goes on as he has begun he will soon have produced a work which will be highly valued by a large number of art-lovers.

*Notes from the Muniments of St. Mary Magdalen College, Oxford, from the Twelfth to the Seventeenth Century*. By WILL. DUNN MACRAY, M.A., F.S.A. (Oxford and London: Parker & Co., 1882.) Sm. 8vo, pp. viii, 148.

We are inclined to think that this little book is without a rival in respect to the amount of fresh matter crowded into its pages. The fourth and eighth Reports of the Royal Commission on Historical MSS. contain two papers on the Muniments of Magdalen College, Oxford, and these valuable notes of Mr. Macray's are supplemental to those papers. Here are lists of masters of various hospitals, inventories, lists of wills, of halls and inns in Oxford, of Christian names, of surnames, of seals, of words of unusual form or occurrence, and of many other things. A list of pre-Reformation parochial clergy which occupies forty-four pages is singularly interesting. The Miscellaneous Notes at the end of the book are full of valuable items, as may be guessed from some of the headings, such as Anchorites, Celibacy of Clergy, Dates, Jews, Pilgrims to the Holy Land, and Serfs. One or two of these entries are specially interesting to bibliographers; as "Richard Pynson of London, 'stationer,' Bond to Magd. Coll. for payment of £2 by Thomas Drane, merchant tailor, 1520." Mr. Macray must have given much labour to the compilation of this book, and we thank him warmly for it.

*The Manchester Quarterly, a Journal of Literature and Art*. No. 2, April 1882. 8vo.

We have already welcomed the first number of this new journal (see vol. i. p. 122), and we think that this second number is even more interesting than that. We may specially mention a valuable article by Mr. Walter Hughes on "The Early Development of the Faust Legend," and the Manchester Bibliography

for 1881 by Mr. Sutton. "The Early Life of William Harrison Ainsworth" and "The Childhood of Charles Dickens" are of special interest. The latter article contains an illustration of the house at Portsea in which Dickens was born. "The Recollections of George Dawson," by Mr. A. Ireland, shows the influence exercised by the popular lecturer on Manchester audiences.

*The Western Antiquary; or Devon and Cornwall Note Book.* Edited by W. H. K. WRIGHT. Monthly Issue. Part 1, May 1882. Plymouth, 4to.

Mr. Wright having been well pleased with the success of the quarterly issue of his magazine, has decided, on the completion of the first volume, to convert it into a monthly; and doubtless he is well advised, for in these days of hurry a quarterly publication is apt to be forgotten by its impatient readers. The contents of this magazine continue to be of considerable interest to antiquaries outside the two counties, as well as to the men of Devonshire and Cornwall, and we wish the new series every success. We have noted in another place the endeavours which are being made, and which the editor is fostering, for the compilation of a Devonshire Bibliography worthy to stand by the side of Messrs. Boare and Courtney's Cornish Bibliography.



## LIBRARIES.

**BIRMINGHAM—OPENING OF THE NEW CENTRAL FREE LIBRARY.**—The Free Library of Birmingham holds so important a position among the public libraries of the country that the opening of the new buildings, which have risen phoenix-like on the ashes of the old Library, is an event of national interest. On Thursday, June 1st, the Central Free Reference and Lending Library and Temporary Art Gallery were formally inaugurated by a meeting in the Town Hall and a brief ceremony at the Library. It is now rather more than twenty-two years since the Free Libraries Act was adopted in Birmingham. The resolution adopting the Act was carried by a meeting of burgesses on the 21st of January, 1860. The plans for the new building, prepared by Messrs. Martin and Chamberlain, were submitted by the Free Libraries Committee and approved by the Council in May, 1879, rather more than three months after the fire. The total cost, including fittings, architects' commission, and all other expenses, is not finally ascertained, but will probably be between £52,000 and £53,000. One room set apart for the purpose, and very artistically decorated in the Elizabethan style, is the Shakespeare Memorial Library, which is double the size of the one destroyed by fire, and has already more than 3000 volumes.

The inaugural ceremony took place at noon in the Town Hall and Library Building, which were connected by a covered way across Ratcliff Place. The Mayor (Alderman Avery), entered the hall with Mr. Bright and Mr. Chamberlain. After the Mayor had given a sketch of the progress of the Free Libraries movement in Birmingham, Mr. Bright delivered an address, in the opening of which he said: "When I was, after the receipt of the letter of the Mayor, driven to ask myself what I should say at a meeting of this kind, there came into my mind an incident of my own experience that has often interested me, and may not be without interest to you. I learned one evening in London—it was at an evening party at which many persons were assembled—from a friend of mine that a friend of his and mine was lying dangerously, and, as it turned out, fatally, ill in his chambers in the Temple. That friend of mine was the late Sir David Dundas, who was for many years in Parliament, and with whose friendship for many years I was favoured. I went down the next morning to ask after him, and if it were proper to see him. He invited me, through his servant, into his room, and I found him upon his bed of sickness, feeble, not able to talk much, and scarcely able to turn himself in his bed. We had some little conversation, and in the course of it he offered to me something like a benediction. He said—I remember his words very well—'I have never pretended to be a learned man or a scholar, but God has given me a great love of books.' He then referred to the writings of the celebrated Lord Bacon, and taking a quotation from a letter which that eminent person had written to a friend, he turned to me and said, 'May God lead you by the hand.' That was one of the passages fixed in his mind from his reading of the works of Lord Bacon. Now, that was a solemn hour with my friend: if I may quote a very expressive and beautiful line from one of Scotland's real, but one of her minor poets, Michael Bruce,

'Dim in his breast life's dying taper burns.'

At that solemn hour, reviewing his past life, reviewing the enjoyment he had partaken of, he thanked God. He had given him a great love of books. Two days after that—I think the second or third day after that interview—that 'dying taper' was extinguished, and my friend passed into the unseen world. It occurred to me—and has often occurred to me—what a text the language of my friend was, and if I were a preacher, or if I was in the mood for preaching, I think I could speak a sermon from that text. What is a great love of books? It is in point of fact something like a personal introduction to the great and good men of all past times. Books, it is true, are silent as you

see them on their shelves, but silent as they are, I think—to me it is so—that when I enter a library I feel as if almost the dead were present, and I know if I could put questions to these books they would answer me with all faithfulness and fulness which have been left in them by the great men who have left the books to us.”

Mr. Sam. Timmins said that the thanks which they had so heartily given the committee and officers connected with the Restoration Fund could only be more hearty in one direction, and that was if they should give them another opportunity of performing similar services and handing over to the Mayor for the time being another sum of £15,000. That fund, in the true Birmingham spirit, had come from all classes of people, from the wealthy and wise, and from the comparatively poor and foolish, who had seen that it was their duty to help in this work. Whether another subscription might be given hereafter of an equal or larger amount he could not pretend to prophesy, but he thought they could not help congratulating themselves generally upon the progress of the library movement and the fashion which had set in, not only for boroughs to establish libraries supported out of the public rates, but for generous and discriminating benefactors to give of their substance for public libraries, especially in the United States and in the land in which we live.

The Mayor having responded to the vote of thanks accorded to him, the visitors left the Town Hall, and walked through a covered gallery into the new Library. The company first gathered in the Reference Library, when an interesting scene was enacted, the idea of which was most happy. Councillor Johnson said, as chairman of the Free Library Committee, he had the honour to present to the Mayor a catalogue of the Reference Library, and to invite him, as the first burgess of the borough, to take the first book out of it. The Mayor said he had the honour of receiving that catalogue, and he begged to call for a book than which he thought in that county of Warwick a more fitting one could not be called for on that occasion. He called for the First Folio of Shakespeare as the first book issued from that new Reference Library. Mr. Mullins, the Chief Librarian, having handed the book to his Worship, the Mayor said, on behalf of the Corporation of Birmingham and in their name, and as Mayor of the town and one of the trustees for the inhabitants, whose property it was, he had now the distinguished honour of declaring that Reference Library to be again open, and henceforward dedicated to the use and enjoyment of the public.

In connection with these proceedings the Mayor in the evening gave a banquet in the Council House to about a hundred and forty

guests, among whom were special guests representing the great libraries, viz. the British Museum (Mr. G. Bullen), the Bodleian (Mr. E. B. Nicholson), the American libraries (Mr. Henry Stevens); and besides Manchester, Leeds, Liverpool, Glasgow, Derby, Plymouth, etc., the librarians from neighbouring Free Libraries were invited and also the principal officers connected with the libraries in Birmingham.

**PUTNEY.**—The preliminary steps are being taken for the establishment of a free library in this place.

**TAUNTON.**—An attempt is being made in this town, under the auspices of the Mayor, to obtain the advantages of a Free Library.

**WIMBLEDON.**—A vigorous attack is being made on the objections of the opponents of a free library for Wimbledon, and it is hoped that success may crown the efforts of the friends of the movement.

We have received the following Reports, etc. :—

*Glasgow:—Mitchell Library, Report, 1881.*

The number of books in the library on December 31st, 1880, was 33,107. During 1881 there were added—Books, 5,357, pamphlets, 1,662: 7,019. The number of books given out for the use of readers during 1881 was 403,713. Bailie Moir bequeathed his library and the residue of his estate to the Mitchell Library. By this bequest 2420 books and 947 pamphlets have been added to the Library.

*Glasgow.—Stirlings and Glasgow Public Library, Annual Report, 1881-82; Supplementary Catalogue, 1871-1881.*

57,463 volumes were issued during the year. The subscription is only 10s. 6d. a year, which entitles the subscriber to borrow two works and one magazine. Mr. T. Mason, the librarian, has printed a useful list of periodicals with columns marked for the several months.

The following Booksellers' Catalogues have been received :—

Clifford (W.), 44, Bedford Street, Covent Garden; Day (John), and Sons, 16, Mount Street, Grosvenor Square; Gee (W. H.), Oxford; Georg (H.), Bâle; Gilbert and Co., Southampton; Gray (Henry), Manchester, (Books, Views, etc., relating to the Eastern Counties); Herbert, (C.) 60, Goswell Road; Hoepli (U.), Milan; Jackson (Albert), 224, Great Portland Street; Miles (J.), Leeds; Noble (John), Inverness; Palmer (Clement S.), 100, Southampton Row; Paterson (William), Edinburgh; Reeves and Turner, 196, Strand; Salkeld (John), 314, Clapham Road; Smith (Alfred Russell), 36, Soho Square; Smith (W. H.) and Son, 186, Strand; Thomson and Co., Glasgow; Wake (H. T.), Wingfield Park, near Fritchley, Derby; Wallis (H. W.), Cambridge.

Sale Catalogues have been received from Messrs. T. Chapman and Son, Edinburgh; Mr. Dowell, Edinburgh; Messrs. Hodgson, 115, Chancery Lane; Messrs. Puttick and Simpson, 47, Leicester Square; Messrs. Sothely, Wilkinson and Hodge, Wellington Street, Strand; and M. Leon Techener, Paris.

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ROBT. HARRISON,

*Librarian and Secretary.*

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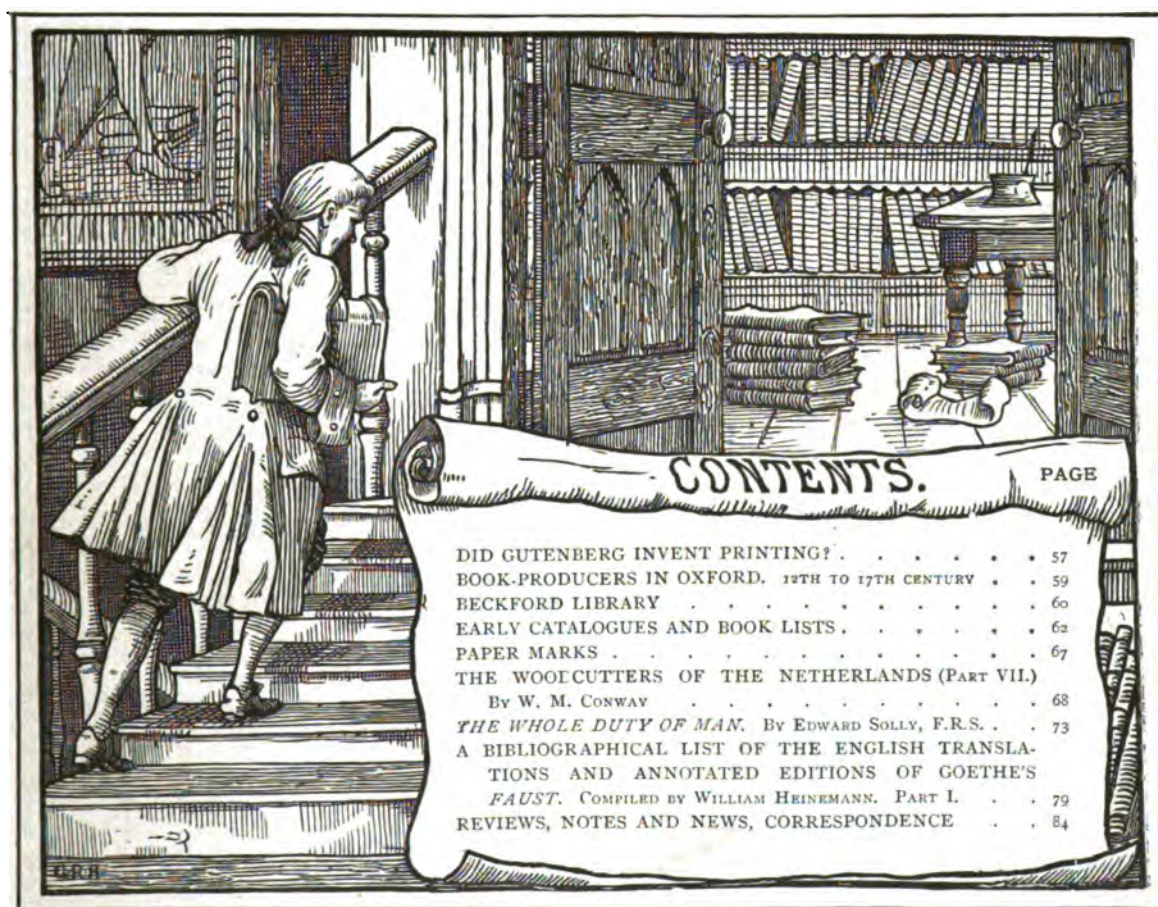
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*A Journal of Book-Lore.*



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THE  
BIBLIOGRAPHER.



AUGUST, 1882.



DID GUTENBERG INVENT  
PRINTING? \*

**H**OWEVER agreeable the process of learning may be, the operation of unlearning cannot but be a disagreeable one, and therefore the writer who throws doubt on our cherished beliefs must take the consequence of some amount of dissatisfaction among his readers. This, however, can only be a temporary feeling, if the scepticism is well founded. We thought that the fact that Gutenberg was the inventor of printing stood on a very solid foundation, and a short while ago Mr. Hessels was of the same opinion, but inquiry has made him doubt, and we are grateful to that gentleman for stating his case clearly, and showing us the folly of taking anything for granted. Ordinary bibliographers, however, must be content to believe what they are told respecting early printed books, for who is to visit the chief cities of Europe to find the books, upon the inspection of which only theories can be tested? It is this which Mr. Hessels has done, and the result of his arduous labours is now before us.

Dr. Van der Linde, whose *Haarlem Legend* was introduced to the English public by Mr. Hessels in 1871, published a work on Gutenberg in 1878, and Mr. Hessels was then asked by the editor of *The Printing Times and Lithographer* to write a review of

\* *Gutenberg: was he the Inventor of Printing? an Historical Investigation embodying a criticism on Dr. Van der Linde's "Gutenberg."* By J. H. Hessels. London: Bernard Quaritch, 1882. 8vo, pp. xxvii, 201.

VOL. II.—No. III.

this book. Being well satisfied with Dr. Van der Linde's annihilation of the claims of Lourens Janszoon Coster to the honour of being the inventor of printing, Mr. Hessels agreed to do this, and several articles were published in that journal; but as he proceeded he found reason to doubt Dr. Van der Linde's conclusions and the trustworthiness of his materials. He therefore broke off his review until he could examine the documents himself. He writes as follows on his labours: "Had I myself been able to realise beforehand the time, the trouble, and the expense this Gutenberg-study would cost me, I should have abandoned the subject at the outset. The question is surrounded on every side by endless difficulties; little points which by themselves seem to have no importance whatever proved on examination to be real and substantial links in the chain of inquiry which had to be mastered before anything further could be attempted, and they very often could only be mastered in far out-of-the-way places, or from books which very few would think of consulting nowadays. I soon found that to quote from any author without verification was out of the question, least of all from Dr. Van der Linde. Apart from the reading of books and documents at home, I was compelled to go twice to Paris to consult books which are only to be found there in the National Library. I spent seven weeks in Germany, exploring the libraries and archives of Strassburg, Heidelberg, Darmstadt, Mentz, Frankfurt, Höchst-on-the-Nidder (a private library), Würzburg, Brunswick, Wolfenbüttel, Hannover, and Hamburg."

This volume contains a careful analysis and criticism of the materials which Mr. Hessels gathered together in his travels, and is a most valuable contribution to the early history of printing. Documents are weighed for the first time with judicial fairness, and many of them are found wanting.

The result of the inquiry is a negative one, for the author states that Gutenberg may be the inventor of printing with movable types, but nothing is known at present that will prove the point.

It appears that the first distinct mention of the name of Gutenberg is found in a chronicle published on the 14th July, 1474, at Rome,

by John Philippus de Lignamine; but here we have only the statement that in the summer of 1459 two presses were at work at Mentz and one at Strassburg, in the hands of Gutenberg, Fust, and Mentelin respectively, but nothing is said about the invention of printing.

Mr. Hessels writes: "To conclude: the question 'Was Gutenberg the inventor of printing?' I must leave, to my great regret, unanswered, because all data for a decision are wanting. I believe I may state the result of my inquiry to be as follows. As early as (Nov. 15) 1454 two printers were at work at Mentz; the name of one of them *may* have been Johann Gutenberg (perhaps subsidized by Johann Fust), but *it is not stated anywhere*; the name of the other is, in all probability, Peter (Schoeffer) de Gernsheim. That the latter did not consider himself to have been the *first* or even the *chief* printer (of Mentz) seems sufficiently clear from what we may call his own statement in the imprint of the *Fustinianus* of 24th May, 1468, in which he speaks of two Johannes 'Librorum insignes prothocaragmatici quos genuit ambos urbs maguntina.' One of these Johannes must have been Johann Fust. Who was the other? Everybody says Gutenberg, and I am in no position to contradict it. It is possible that Johann Mentelin, who printed at Strassburg already in 1460 (we may even say 1459), may have been meant, but we know nothing of his residence at Mentz."

When we come to investigate this question we are at once confronted with forgeries. It seems as if, in all instances where a fact has been required to form a missing link, some one has come forward to create what did not exist. There is considerable difference of opinion in respect to the relative culpability of such literary forgers, and the forgers of bank-notes. We hold that these forgeries are crimes which do an untold amount of harm. A money forgery causes much trouble at the time, but after it has been discovered and punished, the active evil probably ceases; while in the case of literary forgeries, a host of errors are founded upon them, and history seldom escapes from their demoralising effect. Mr. Hessels has given full particulars respecting the documents which form the Gutenberg case. The first of these is a letter dated 24th March,

1424, supposed to have been written from Strassburg by Heene Gensefleisch genannt Sorgenloch to his sister Berthe, a nun in the convent of St. Clara (Reichenklara), at Mentz. This is stated to be a forgery by Professor Bodmann, who also apparently forged a notarial instrument of the lawsuit of Johann Fust against Johann Guttenberg; and a document dated on the day of St. Margaret the Holy Virgin, *i.e.* July 20. There are other forgeries, but they scarcely need to be noted here.

Mr. Hessels writes: "Dr. Van der Linde publishes his book of 700 pages large 8vo, professing to be based upon fifteen documents, which he prints the Latin ones in Roman type, the German ones in the Gothic type, but of none of which the author had ever seen or ever attempted to see the originals—not even the transcripts."

It is impossible to give more than a general idea of the contents of this very thorough book in the space at our disposal, for it consists of a long chain of evidence every link of which is of importance, and if we merely abstract we are apt to give a false impression.

The author has given a full classification of the types and works attributed to Gutenberg in Dr. Van der Linde's book, and the result of this laborious investigation is that of eight types enumerated three only can be claimed for Gutenberg.

"It must be clear that types 7 and 8 can have no connection with Gutenberg, and must therefore be removed from the controversy; types 3 and 4 must, in my opinion, be ascribed to Schoeffer; of type 6 (which most bibliographers consider to be identical with type 1) I can say nothing, except that I do not think it identical with type 1."

The attribution of the books in types 7 and 8 to Gutenberg is founded on a forgery which Mr. Hessels has the credit of having discovered. These books are by the printer of the Darmstadt *Prognostication*, which has hitherto been supposed to be of the date 1460. Mr. Hessels visited Darmstadt with the purpose of describing this old Kalendar, and he noticed that some numerals had been scratched out after the lx. He then read further, and found a reference to Pope Sixtus IV. Now, this pope was elected August 9th, 1471, and died August 12th, 1484. After a further examination he read,

without hesitation, the numerals xxii, making lxxxii instead of lx. This was therefore a Prognostication for 1482, printed in 1481.

In type 3 alluded to in the above quotation is the famous 42-line Bible, printed before 15th August 1456, and usually called the Mazarin Bible. This, therefore, is taken from Gutenberg and given to Schoeffer. One of the initials of the 30-line Indulgence is found in 1489 in Schoeffer's office, and the church-type of this Indulgence links on to the 42-line Bible, which again links to the 35-line *Donatus*, which is in the same type, and has Schoeffer's name and his coloured capitals.

We have, we hope, said enough to show that every one interested in the early history of printing must read Mr. Hessels' book itself. It is both destructive and constructive: much of the ground upon which the claim for Gutenberg was raised, is cleared away, but still nothing is discovered that actually destroys that claim. In his work of destruction Mr. Hessels has constructed a solid foundation of bibliographical fact for others to follow up by further researches.

One curious incidental result of this inquiry is that Mr. Hessels' faith in the judgment of Dr. Van der Linde is so much shaken that he is anxious at some future time to go over again the evidence which in that author's hands appears so conclusive against the claim of Coster.

In conclusion, we may remark that this book is dedicated in pleasing terms to Mr. Bradshaw, whose knowledge of early typography is unique, and who with his usual liberality has given the author the benefit of his constant advice and encouragement.



## BOOK-PRODUCERS IN OXFORD.

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\* *Notes from the Muniments of St. Mary Magdalen College, Oxford, from the Twelfth to the Seventeenth*

### I. "ILLUMINATORS."

- c. 1190-1200 John "illuminator," Ralph, Roger, and William. St. Mary 35.  
 1190-1215 Peter ... .. " " 21.  
 c. 1232-40 . John ... .. St. Peter 44 B.  
 1237-8 . Walter de Ensham. St. Mary 43.  
 1242 . . Robert de Derbi in Catte-strete St. Mary 34.  
 1266 . . Hugh ... .. " " 37.  
 1267 . . Reginald ... St. Peter 32.  
 a. 1304 . . Geoffrey "alluminator" St. Mary 6.  
 1344 . . John Joye, lumnour of Catte-strete ... St. Peter 51 A.  
 1393 . . John Brother "limnator" St. Mary 15.  
 1426 . . John Wake "lymnner" " 14.  
 1448 . . Will. Bedewyne "lymnour" late of Oxford ... St. Peter 11.

### II. SCRIBES.

- 1240-57 . Roger "Exemplarius" al. Saumplarier ... St. Peter 38 A etc. Apparently dead in 1276 (his seal bears the figure of a mermaid) ... St. Peter 50.  
 1252-3 . Will. le Samplarier St. Peter 46 A.  
 1268-90 . Martin "Exemplarius" St. Peter 14 A etc.  
 Al. "le Saunplarier" Willoughby 184 B.  
 Dead in 1298 ... St. Peter 65 B.

### III. PARCHMENT MAKERS.

- c. 1190-1200 Roger "pergamenarius" St. Mary 35.  
 c. 1240-90 . Simon the Scot (Scoticus) parcamenarius, in Cattedestrete, St. Peter 44 B, 47 A, etc.  
 1251-2 . Stephen "percamenarius" in Cattedestrete ... St. Peter 38 D.

### IV. BOOKBINDERS.

- c. 1210-20(?) Augustine ... St. Peter 44 B.†  
 c. 1232-40 . Walter ... *Ibid.*

*Century.* By Will. Dunn Macray, M.A., F.S.A., Rector of Ducklington, Oxon. Parker & Co., Oxford and London. 1882.

† In this deed the name of Thomas le Enker occurs; does this mean "the Inkmaker"?

- 1252-90 . Stephen  
                     St. Peter 46 A, 23, 26 D, etc.  
 1264-84 . William de Pikerynge, "laminator," deceased before 1308.  
                     St. Mary 37, 5, 27, 30, 25.  
                     St. Peter 23 D, 19 B, etc.  
                     Motto of William the Bookbinder, of 1275—"Vivite in nocue; lumen adest."  
 1266-78 . Symon and Yon  
                     St. Peter 12 B, 34 B.  
 1341 . . Symon Faunt and John Faunt  
                     St. Mary 23, 48.  
 1370 . . Robert ... .. St. Mary 13.  
 c. 1610-20 . John Adams \*                      ,, 68 (4).  
                     V. STATIONER.  
 1308 . . Robert, Notary and Stationer  
                     in Cattestrete ... St. Mary 25.

—◆—

### BECKFORD LIBRARY.

—◆—

**T**HE sale of the first portion of the Beckford Library, by Messrs. Sotheby, Wilkinson, and Hodge, was completed on Thursday, July 13th, when it was found that the total of the twelve days had reached £30,516 5s., or an average of nearly £10 per lot. This was probably a larger amount than was expected, although expectations had run high, on account of the very special character of the collection.

On Friday, the 30th ult., at a little after one o'clock, Mr. Hodge took his seat in the rostrum, and after saying a word or two on the fame of the matchless library, opened the sale by announcing Lot 1, P. Abælardi et Heloisæ Epistolæ, cura R. Rawlinson: large paper, red morocco g. e., by A. Chaumont, with his ticket, 1718, which was bought by Messrs. Sotheran for £3. The first book of any price was Lot 21, a not very fine specimen of Grolier binding in old brown calf, rebaked. This was bought by Mr. Quaritch for £75.

The auction room was fairly well filled,

\* He was one of the bookbinders employed by the Bodleian Library from 1613 to 1618.

although at no time was it crowded. The chief booksellers and some representative literary men were present, but there was a sombre effect in the room owing to the fact that the shelves were covered up, and the books, which were on view in an upper room, were only brought in as required. In order to give a general idea of the sale, we propose to notice some of the lots which fetched exceptionally high prices, and we hope at some future time to give a more detailed account.

Lot 33, Works in Architecture, by R. and J. Adam, 1773-86, 2 vols. in 1, imperial folio, fine copy in red morocco, by Kalthoeber, realised £50; but the first great price was that given for Lot 186, Paesi Novamente ritrovati et Novo Mondo da Alberico Vesputio Florentino intitolato, 1507, a small quarto bound in red morocco, by Roger Payne, £270. Lots 250 to 255, the Architectural Works of Androuet du Cerceau, all fetched high prices: 250, A Collection of fifty-five drawings in Indian ink on vellum, bound in blue morocco, £400; 253, De Architectura Opus, 1559, Opus alterum, 1561, Livre d'Architecture, 1582, large paper, 3 vols. in 1, vellum, with arms and monogram of J. A. Thuanus, £260; 254, Le Premier et Second Volume des plus Excellents Bastiments de France, first edition, 1576-79, Thuanus's copy in old calf, £165; 255, Livre des Edifices Antiques Romains, 1584, slightly stained, Thuanus's copy, £63. The total of the first day's sale was £3224 11s.

The first lot on the second day was a beautiful specimen of red morocco binding from the collection of H. Petit Du Fresnoy,—Appianus, 2 vols., Amst. 1670, £100. 322, Apuleius de Asino Aureo (Venet. Aldus), 1521, Grolier's copy in old Venetian morocco, with the autograph of Thuanus in addition, £158. 337, Apuleius, L'Amour de Cupido et de Psyché, exposé en Vers François (par J. Maugin), Paris, 1586, fine impressions of the 32 plates, £100 (the De Coislin copy is stated to have sold for 75 francs). 359 was another fine specimen of binding from the collection of H. Petit Du Fresnoy (Aretino, Ragionamento, Novara, 1538). 369, N. d'Arfeville, Navigation du Roy d'Escosse Jaques V. autour de son Royaume, 4to, Paris, 1583, vellum, with arms of Thuanus, £140 (an



inferior copy sold in Laing's sale for £47). 378, Anna Condessa de Argyll, *El Alma del Incomparable San Augustin*, Ambères, 1622, red morocco, with arms of Queen Catherine (of Braganza), £102. 384, Ariosto, *Orlando Furioso*, folio, Venetia, 1584, blue morocco, by De Rome, l.j., £135 (this identical copy only sold for £16 in Hunter's sale). 467, L. Aurelius Augurellus (Venet. Aldus), a fine Grolier, in brown morocco richly tooled, £250. 471, S. Augustin, *Lettres*, 6 vols., Paris, 1684, red morocco by Boyer, £146. The second day's sale realized £3199 14s. 6d., that is, only £25 less than the first day.

Lot 703, *Beatæ Mariæ Virginis Officium*, 4to, Antverpie, 1622. This was a fine specimen of Le Monnier's binding in red morocco, ornamented with variegated leathers and covered with gold and silver tooling, £145. 735, The seven folio volumes containing transcripts of the autograph notes written by Beckford on the fly-leaves of his books, fetched £156. 747, a small quarto volume containing a collection of 49 small engravings by Hans Beham, £200. 789, *Prose di M. Pietro Bembo*, Vinegia 1525, olive morocco, from the collection of T. Maioli, £111. 808; Berain, *Ornemens, Desseins de Cheminées et autres sujets*, 150 fine plates, 2 vols. imp. folio, £175. 855, *Sieur de Beuil, De l'Imitation de Jésus Christ*, large paper, Paris 1690 (a superb specimen of Le Monnier's artistic binding), £356. The amount of the third day's sale was £3051 13s. 6d.

Lot 878, *Biblia Latina* (Venet., N. Jenson), 1476, printed on vellum, although somewhat shabby, water-stained, and wanting the last leaf, found a purchaser in Mr. Ellis for £330. 951, Blake's *Songs of Innocence and of Experience*, 1789, green morocco, by Lewis, £146 (Tite's copy sold for £61 and Lord Beaconsfield's for £85). 952, Blake's *Milton*, a poem, coloured by the artist, blue morocco, £230. Total of fourth day's sale £2559 17s.

Lot 1162, Boydell's Houghton Gallery, brilliant impressions, with proofs added, 2 vols. imp. folio, 1788, £205. 1319, *De Bry, Emblemata*, 2 vols. 4to, 1593-96, in red morocco, (Heber gave 12 guineas for this very copy,) £290. 1348, A magnificent Grolier copy, in olive morocco covered with gold tooling, of *Buchanan's Psalmorum Para-*

*phrasis Poetica*, £310. Total of fifth day £2063 6s.

On the sixth day was sold Lot 1603, a fine specimen of the library of Marguerite de Valois, in old brown morocco covered with arms and devices—*Carmina Illustrium Poetarum Italorum*, 2 vols., 1579, £242. The total of this day was £1305 2s.

Lot 1699, Catullus, Tibullus et Propertius, Paris, 1543, fine specimen of Le Monnier's inlaid leather binding, £141. 1898, the collection of 87 Chinese drawings, for which Beckford himself gave £169, fetched £145. 1908, collection of 1560 etchings by Chodowiecki, fine impressions, in 33 vols, £122. Total of seventh day £2081 12s.

Lot 2013, Collection of 1211 engravings by Charles Nicholas Cochin the younger, in 3 vols. atlas folio, £290. 2113, Cook's *Three Voyages*, and atlases, *Life* by Kippis, 9 vols. 4to and 2 vols. folio, red morocco by Kalthoeber, £142. 2147, Corneille, *Rodogune*, 4to, au Nord (Versailles), 1760, Madame de Pompadour's own copy, beautiful specimen of Le Monnier's binding, £325. Total of eighth day, £2630 10s. 6d.

Lot 2192, A fine copy of Courmesnin, *Voyage de Levant*, large paper, 4to, Paris 1624, in olive morocco, with rich tooling, and crowned initials of Louis XIII. and Anne of Austria, £163. Total of ninth day £1328 14s.

Lot 2493, A fine specimen of the library of Diana of Poitiers, in old brown morocco, with her devices and the arms of Henri II., *Le Livre des Statuts et Ordonnances de l'Ordre de Saint Michel*, printed on vellum, 1550, £155. 2656, Du Chesne, *Histoire de la Maison de Montmorency et de Laval*, 2 vols. in 1, 1624, olive morocco, with device of Marguerite de Montmorency, Dame de Fosseteau, £120. Total of tenth day, £2227 15s.

The grand feature of the eleventh day was the sale of the superb collection of Van Dyck's etchings, comprising in various states upwards of five hundred portraits, in three large folio volumes, brown russia binding. Great interest was excited when these were placed upon the table. The biddings commenced with an offer of 1000 guineas from Mr. Ellis, which was followed by one of 1500 guineas from Mr. Thibaudeau.

Bids of £1800 and £2000 brought the quotation to double the original offer, and from £2000 the bidding advanced by increases of £50 to £2850, at which price Mr. Thibaudeau was declared the purchaser, amid great applause. 2701, Dupleix, Mémoires des Gaules, 4to, 1619, Dedication copy to Louis XIII., red morocco, covered with royal arms and fleurs-de-lis, £190. 2715, Fifty-four of Albert Durer's works, brilliant impressions, 4to, £185. 2899, Fine specimen of the library of Marguerite de Valois, Eutropius, 1560, Ammianus Marcellinus, 1552, 2 vols. in 1, £100. Total of eleventh day, £5037 12s.

Lot 3128, Collection of 36 coloured drawings of Maps and Plans of France, executed for Henri IV., royal folio, 1602-3, olive morocco, covered with fleurs-de-lis, bound by Clovis Eve, £375. 3139, Franchini, Poemata, Romæ, 1554, red morocco, covered with Grolier tooling, and with monogram of Marquis de Menars, from the libraries of Grolier and Thuanus, £230. 3175, Frobisher's Three Voyages, 1578. Keymis' Second Voyage to Guiana, 1596, calf, by Kalthoeber, £300. Total of twelfth day £2805 17s. 6d.

It will be seen from these particulars that the great prices were chiefly given for magnificent specimens of bindings and for collections of fine engravings. Beckford's taste was the same as that which prevails at the present day; and when we remember that such an opportunity of obtaining the choicest copies of choice books is not likely to occur again for many years, we need feel no surprise that every book in this remarkable sale realised a high price.



#### EARLY CATALOGUES AND BOOK LISTS.



WE have heard it remarked by more than one reader of THE BIBLIOGRAPHER, that one of the most delightful occupations is the perusal of book catalogues. And, indeed, it is almost a truism to say that to every book-lover a

catalogue is an object of great interest, for if we pay attention simply to the catalogues of book sales and of second-hand booksellers there is much knowledge and out-of-the-way information to be gained therefrom. Next to the satisfaction of sending off for a parcel of treasures is the satisfaction of marking in a catalogue the books that we should like to have, but cannot buy. The writer of this article has congregated a goodly-sized heap of these marked catalogues, and they do not by any means lose their interest by being kept.

But book-catalogues have an interest over and above their accidental value. There is what we may venture to term their *personal* value and their *chronological* value. By their *personal* value we mean the value attached to a catalogue of the books of any great author. Who for instance would not like to know the books that Shakespeare had accumulated on his shelves! One reads still with delight the catalogues of the Fonthill Abbey Library, of the Strawberry Hill Library, of the Library of Brand, and of others well known; and we are not at all sure whether the MS. catalogue of Gibbon's Library once in the possession of Beckford would not find an acceptable welcome in these pages. By the *chronological* value of book catalogues, we mean that value which attaches to the records of books at various periods of literary history by which we can ascertain the whereabouts of certain rare books and the general distribution of literature at certain periods. Let us mention, for example, those valuable specimens of this branch of our subject which from time to time, and all too seldom, have appeared from the pen of Mr. Henry Bradshaw. In the *Transactions of the Cambridge Antiquarian Society* are the following interesting papers: "Two lists of books in the University Library, Cambridge" (vol. ii., pp. 239-78), and "On the oldest written remains of the Welsh Language" (vol. iii., pp. 263-7), by Mr. Bradshaw, and "A list of books presented to Pembroke College, Cambridge, by different donors during the fourteenth and fifteenth centuries" (vol. ii., pp. 11-23), "A catalogue of the books given to Trinity Hall, Cambridge, by the founder" (vol. ii., pp. 73-8), and "Notice of two catalogues of a Monastic Library (vol. i., pp. 97-8), by Mr. G. E.



Corrie; and the *Gentleman's Magazine* for 1816 contains some good notes on the libraries of Queen Anne's reign.

No subject appears to us to deserve the attention of the bibliographer more strongly than that of early catalogues; and it is with a view of eliciting information thereupon, and of obtaining, if possible, some examples to print in extenso, that we have collected together the following items of information from the reports of the Historical Manuscript Commission.

Turning first to those early book-lists which we have described as having a *personal* value, we find among the MSS. of the Countess Cowper, of Wrest Park, Bedfordshire, a folio paper of the sixteenth century, which contains—

A list "quorundam librorum Anglicorum quos Illyricus \* habet" (1 page); among them is an English and Scotch Chronicle in 7 books, and the writer of it gives tables of the contents of 5 books; the other two had no tables, but he says that the book contained the squabble between the Pope and Edward about Scotland, and a long book of Turgot, bishop of St. Andrew. The 7th book carried the history to 1400.

This list contains several books by Wiclif, viz.,—

Postillæ 2 super Evang. et Epist. dominicas et Sanct. et aliorum festorum.

Maximum volumen de Ecclesia.

De Regno et Regia potestate.

De papa et Antichristo.

Positiones et Epistolæ variæ de Antichristo, item ad papam Apocalypsin prolixim scriptum.

De Religione privata.

Antithesis Christi et Antichristi.

Super Mattheum 23 and 24 de Antichristo.

De novellis Sectis et erroribus Ecclesiæ.

Verbum communiter dicendum clero.

De Apostasia prolixius liber.

Conclusiones variæ.

Ejusdem de universalibus et ideis.

Et quædam alia ejusdem non pauca.†

But perhaps even a more interesting example than this comes from an Inventory of the effects of John, Viscount Lisle, and Earl of Warwick, 1545-50. This was discovered by the late Mr. W. H. Turner, of Oxford, in a solicitor's office, where it served as a sort of padding, to give substance to the cover of some old book. John, Viscount

\* Matthias Flach, an Illyrian theologian, who died in 1575; generally known as Flacius Illyricus.

† See Second Report, p. 6.

Lisle, afterwards that Earl of Northumberland who was beheaded in 1553 for his untimely insurrection in favour of his daughter-in-law, Lady Jane Grey, the Queen of ten days. It is not a little interesting to know that this ambitious nobleman had known the quieter moments of literary employment, and was perhaps not unfitted to enjoy and appreciate the scholarly attainments of Lady Jane—a fact that his public history does not reveal.

After a long enumeration of articles of furniture and the various items then forming his Lordship's wardrobe, among which are,—“Item, a cupboard whare on my Lorde's bokes to stand,” and “Item, 2 pare of sloppes of yellow cotten,”—the books then forming his Library are enumerated, as follow.—“Item, thone part of Tullie. Item, Locci [? ‘Flacci,’ meaning Horace] et Æneadas. Item, Anthonius Luscus. Item, a boke to play at Chistis, in Anglishe. Item, a boke to speake and write Frenche. Item, 2 bokes of Cosmografye. Item, a old paper boke. Item, Hormans Volgaris [Vulgaria]. Item, the Kyngis Grammar. Item, Sidrack and King Bockas. Item, a plaine declaration of the Crede. Item, Carmen Buco Colphurnii [Bucolicum Calphurnii]. Item, a paper boke. Item, Epistles from Seneca to Paule. Item, aponapis [?] of Mr. Monsons. Item, a Frenche boke of Christ and the Pope. Item, a boke of Arthmetrik in Lattyn. Item, a Tragidie in Anglishe of the unjust supremicie of the Bishshope of Rome. Item, a Play of Love [by John Heywood]. Item, a play called the 4 pees [P's, by Heywood]. Item, a play called Old Custome. Item, a play of the Weither [by Heywood]. Item, a boke to write the Roman hand. Item, a paper boke of Synonimies. Item, a Greke Grammar. Item, a Catachismus. Item, Apothegmata. Item, the Debate between the Heraldes [? *temp.* Richard II., recently published]. Item, Tullies Office. Item, Sententiæ Veterum Poetarum. Item, a boke of Phisick, in Greeke. Item, Aurilius Augustinus. Item, a boke of Conceits. Item, a Italian boke. Item, a Italian boke. Item, ad Herenium. Item, a Terence. Item, an Exposition of the Crede, in French. Item, a Testament in Frenche, covered with black velvet. Item, an Anglishe Testament. Item, 3 little tables.” Against these books, the consecutive numbers 2, 4, 8, 16, are placed, denoting the shelves probably on which they stood.\*

Does not the following give us a curious insight into the book-lore of the Middle Ages?

\* Second Report, p. 102.

Indenture, partly mutilated, made at Wells, in the year of Henry VI., between John Stafford, Bishop of Bath and Wells, and the Dean and Chapter of the Church of Wells, whereby the Dean and Chapter deliver to the said "Father ten books, for his use, for life": one called "*Policronicon*"; one called "*Pom . . .*"; one called "*Casum Beurnium*" (to all appearance); one called "*Hugo super Decretis*"; one called "*Johannes Andrea super Regibus*," which is called "*Novella*"; also, a book called the "Second Part of Hostiensis"; a book called "*Hostiensis Summa*"; a book of the Decretals; and a book of the "*Apparatus*" of John "*de Deo Uno*," with the "*Questiones Bartholomaei Bricensis*" (Bartholomew of Brescia) in the same; which books the said Reverend Father had lately delivered to the Dean and Chapter. The Bishop is to retain them for his life, and after his death they are to revert to the Dean and Chapter. If there were any seals originally, which is doubtful, they are gone.\*

Here, too, is a note of an interesting list among the letters of Mr. J. R. Pine Coffin.

A Letter, with a list of books inclosed, thus labelled, in Richard Coffin's hand:—"Mr. Dight's letter, wherein he gives mee an account of the bookes bought for mee at the auction of Dr. Heinsius, in Holland; but not dated, but received about the beginning of June 1683."†

Of less importance, but still interesting, is the catalogue of the library of the Rev. Richard Baxter, who died 8th Dec. 1691, consisting of 1448 volumes, which is in Dr. Williams' library in Grafton Street.‡

The second division of our subject gives us some important book-lists. The first is one belonging to Clare College, Cambridge, and is described as

A Minute-Book, or Register, in quarto form, of 43 leaves of paper, and one of parchment, some of the original leaves being now wanting; in old leather binding, and in a somewhat tattered condition: its entries are in Latin throughout. The earlier part is in a hand of the close of the reign of Edward III., or of that of Richard II.; but the writing soon commences to be of the time of Henry VI. The volume begins with a list of the books then forming the College Library; partly miscellaneous and partly under various heads. The latter are, Dialectics, Grammar, Geometry, Perspective, Astronomy, Arithmetic (*Ars metrica*) and Music, Civil Law, and

\* Dean and Chapter of Wells, Third Report, p. 363.

† Fifth Report, p. 371.

‡ Third Report, p. 367.

Canon Law. Under the head of Chronicles (*Cronicæ*) we find (translated from the Latin),—Chronicles of the Britons, and Beda on Illustrious Men. Also, the Chronicles of Freulfus, beginning on the second leaf—*Verum homines primi sæculi*, and on the last leaf but one,—"*Karoli Magni*." Also, the "Chronicles of the Abbey of Rievaulx." The list of the "Books of Divine Offices" (pp. 9, 10), with the values annexed, is as follows, (tr.):—"First, a very beautiful Portifory, once belonging to Elizabeth de B[urgh], Lady Clare, in value, 5*l*. A Missal of the same shape and writing, 5*l*. A most sumptuous Psalter, which belonged to the same lady, 10*l*. One Antiphonar, with no musical notation, and without the Legend, 10*s*. A very beautiful Legend, 5*l*. A book of Peculiar Masses, 12*d*. A Portifory, full, but without notation.—Another Portifory, 20*s*. Another, with notation, but without the Legend, 6*s*. 8*d*. An Antiphonar, with notation, and with a Gradal therein, formerly belonging to the Chapel of Lady Elizabeth de Burgh, 5*l*. Another, like it in every way, 5*l*. A *cowchere* (registry-book) without notation, on the right hand, in the South side of the Chapel, 5 marks. Another, on the left hand, in the North side of the Chapel, 5*l*. A Missal for the high altar, which formerly belonged to Lady Elizabeth de B[urgh], 5 marks. Another of smaller size, 50*s*. Another, but newer, 4*l*. Another, of very great beauty, 5*l*, kept in the chest. A Portifory, without notation, the gift of Walter, clerk to the Master, 40*s*. Another Portifory, of the Holy Ordinal, 10*s*. An Epistolary, 2*s*. An ancient Gradal, 2*s*. Another, for the Mass of the Blessed Virgin, 12*d*. A book of *Placebo* and *Dirige*, on the North side of the Chapel, with a Legend of Saint Etheldreda, 2*s*. A small Psalter in the Chapel, 2*s*. An Ordinal, 10*s*."\*

The earliest college register of St. Catharine's College, Cambridge, gives us the following curious

Latin list of "Books, the gift of Robert Wode-larke, the first founder of this College, chained in the Library." They are generally of the order known as works of the Schoolmen, theological or philosophical books of the Middle Ages. Apparently with the view of preventing mutilation, the initial words of the second folio are given against each, as described in their several "stalla," or cases. Among them, the following seem more particularly to deserve notice:—"Lincolniensis [Groteste] de Oculo Morali. Franciscus Petrarcha de Remediis utriusque Fortunæ. Stephanus Cantuariensis [Stephen Langton] super Ecclesiastem. Distinctiones Holcoti [executor of Richard de Bury] super

\* Second Report, p. 110.

Sapientia. Policronica, cum aliis. Johannes Salisburgensis de Pollicrotico [Polycratice]. Bocasius [Boccacio] in Anglicis de Viris Illustribus. Historiæ Cronicales Angliæ, Franciæ, et aliarum regionum." Several works of Aristotle are also mentioned, many treatises of Thomas Aquinas, and two of Duns Scotus.

The following is a list (tr.) of "Books in the Chapel, the gift of the Founder and others" (p. 135):—"First, 3 written Missals. One great Breviary, without notation [notis]. Another Breviary, chained. Another ancient Breviary, with notation. Another ancient Breviary, without a cover. A Legend of the Saints, chained. A Primer, with Placebo and Derige [sic], chained. Another Primer with Placebo and Derige. A small Gradal, with Masses of St. Katharine and of St. Mary, and of Requiem; bound in boards. Another small Gradal, bound in parchment, with the same Masses. A Sequence, with notation. A Manual. A History of St. Katharine, with notation. A Legend of St. Katharine, with the History, without notation. A Gradal, the gift of Master John Leche. A Breviary, with notation, the gift of the same. A printed Breviary, bound, the gift of Master Hale. A little book of Synodals, bound, the gift of Master Garnett. A printed Missal, the gift of Master Balderston [elected Master in 1506]. Then follow:—"Books, the gift of Master Nelson, with the intent that they shall always remain with the then Fellows," being three works of Thomas Aquinas. These are followed by "The Epistle of Ieronime, the gift of John Fyscher, Bishop of Rochester" [formerly President of Queen's College, Cambridge], entered in perhaps a somewhat later hand.

In p. 136 are "Books, the gift of Dr. Brian." The only items among them that seem worth notice are—"An ancient book of the Abbot [Antiquus Liber Abbatis]. Also, Lamphrank [? Treatise of Lanfranc against Berengarius]. Also, a Repertory."\*

Among the MS. collections of Lincoln College, Oxford, is an Inventory of all the books in the Library of the College, date probably about 1500. The names also of those who gave the volumes are in many instances added, and the books are enumerated desk by desk. Among them is this item (tr.):—

"Also, on the second side of the same desk, Waldene against Wiclyf, the gift of the Founder (Richard Flemyng, Bishop of Lincoln). The second leaf commencing with 'Prologus.'" As to Chronicles, the following are mentioned,—

"Also, the Chronicles of Ivo of Chartres, the gift of Master Thomas Gascoigne, the second leaf beginning 'Verborum interpretibus.' Also, the Chronicle which begins with 'Cornelius,' given by the same. Also, the Policronicon, with a table (tabula), the gift of William Lane, the second leaf beginning 'De bello Piratarum.' Also, Boccace (Boccasius) on Illustrious Men and Eminent Women, the gift of Master Robert Flemyng. In the second part of the same (the fourth desk) a little book of the Chronicles of Mariacus (an error for Marianus) Scotus." The works of the Doctor Subtilis (Duns Scotus) are very numerous in this list.\*

The first numbered leaf of the Registrum Primum, otherwise known as the "White book," of New College, Oxford, dated 1400-1480, is occupied with a list of (tr.)—

"Books of the Chapel, the gift of the venerable Father and Lord, Sir William de Wykeham, Bishop of Winchester, Founder of the College of St. Mary of Winton, in Oxford." Fol. 3b begins with—"Books of the faculty of Theology, the gift of the venerable Father Master William [? Robert] Reed, Bishop of Chichester." Fol. 4a, "Books of the faculty of Theology, the gift of Sir William de Wykeham, Bishop of Winchester." On fol. 6 is an entry of much later date,—"Books given by W. Warham, Archbishop of Canterbury (A.D. 1504-32)." Fol. 7a,—"Books of the faculty of Philosophy, the gift of our Lord the Founder aforesaid:" on the reverse of which leaf are comparatively recent entries of rentals.†

A folio parchment volume, a register of Ely Priory, is in the possession of Lord Leconfield, at Petworth House, Sussex; and at folio 70, under date 1320, the following interesting entry occurs:—

"Friday after the feast of St. Martin. J. the Prior and the Convent of Ely have received of the executors of Roger de Huntingfield, late rector of Balsham, Ely diocese, the under-mentioned books which he borrowed of them under an Indenture, viz: Sermones fratris Thome de Alquino in quatuor voluminibus; et Questiones ordinarie ejusdem fratris, scilicet de Veritate, de potencia Dei, de Malo, de Spiritualibus creaturis, in uno volumine: Item, Summa Magistri Henrici de Gandavo in uno volumine; et Disputationes ejusdem de colibet in alio volumine: Item, Lectura super libros morales Aristotelis, viz., super libros Ethicorum, Polithicorum, et libellum de bonâ fortunâ in alio volumine: Item, librum Canonis Avicenne de Medicina in duobus voluminibus."‡

\* Second Report, p. 131.

† Ibid., p. 135.

‡ Sixth Report, p. 296.

\* Fourth Report, p. 422.

Among the MSS. of Lord Bagot, at Blithfield, Staffordshire, there is an interesting catalogue of books at Stafford Castle, 1556 (11 pp.) Among them are—

- Palsgrave's French Grammar, 1530.  
 Pastime of the People.  
 Chronicle of England, and other Realms.  
 Robert Recorde's Arithmetic. Reginald Wolfe, Lond.  
 Shepherd's Kalendar. Redman, Lond.  
 The Mirror of the World. Lawrance Andrew, Lond.  
 Cato, cum Comento. W. de Worde, Lond., 1508. 4to.  
 Parabolæ Alani. W. de Worde, Lond., 1523. 4to.  
 Cato, Anglice. Thos. Berthelet, Lond., 1550. 16mo.  
 Rhetorica, Anglice. Per Leonard Coxe. Rob. Redman, Lond. 8vo.  
 The Commoditie of an Enemie; Plutarch. Tho. Berthelet. 8vo.  
 Treatise of Moral Philosophy. Whitworth, London, 1547.  
 The Fardle of Facions, Anglice. John Kinston, Lond., 1549.  
 Book of Husbandrie, by Fitzherbert. Redman, London.  
 Xenophon of Household. Berthelet, 1537.  
 Book of Husbandrie, by Fitzherbert. Middleton, London.  
 Grammatica Italica, by Thomas Williams. Berthelet, 1550.  
 Sententiæ pueriles. J. Herford, London, 1546. 8vo.  
 Colloquiorum formulæ Erasmi. W. de Worde, 1522.  
 Dialogue of John Heywood (English). Berthelet, 1546.  
 Donatio Constantini (Anglice). Thomas Godfrey, London.  
 Abriogement of Polidore, by Tho. Langley. R. Grafton, Lond., 1546.  
 Decades of Peter Martyr. W. Powell, 1555.  
 A Book of Hawking and Hunting. W. de Worde, Lond., 1532. 4to.  
 The Great Herbal. P. Treveris, London, 1529.  
 The New Herbal. By W. Turner. Steven Miardman, Lond., 1557.  
 Scola Salerni. Per Paynel (Anglice).  
 The Names of Herbs. By W. Turner. Jo. Day. 8vo.  
 Judgment of Urynes (Anglice). Per Lloyd. R. Tollye, 1553.  
 Regiment of Health. By Andrew Borde, London, 1554.  
 Castle of Health. By Eliot: cum aliis.  
 The Craft to Live and Die Well. W. de Worde, London, 1509.

Regula beati Benedicti. W. de Worde, London (no year).

Sermons by Fisher, and the Seven Psalms. Tho. Marsh, 1555.

Verities unwritone. By Dr. Smith. Tho. Petit, Lond., 1547.

Expositio, Henr. Lord Morley. Deus ultionum. Tho. Berthelet. Lond., 1534.

A Dialogue of W. Barlow. W. Rastell, Lond., 1531.

Standishe against Barnes. Rob. Redman, 1540.

The Books of Solomon } Edw. Whitechurch,  
 The Regiment of Health } Lond., 1550.

There is also another rough catalogue of books made by Henry Lord Stafford in 1565.\*

There are some books in the above list about which we should like to say something more, and we hope to do so on some future occasion. Other lists of books not described by the Commissioners, but full of interest, are a folio vellum catalogue of books belonging to the Augustine hermits in 1372 (iv. 594); an inventory of the library of Queen's College, Cambridge, in 1472 (i. 72); lists of books in the possession of Lincoln College, Oxford, in 1476, and again in 1543 (ii. 131); a catalogue of King's College Library, Cambridge, *temp.* Henry VI. (i. 69); an inventory of the books of Clare College, Cambridge, in 1498 (ii. 112); an inventory of books of King's College, Cambridge, in 1506 (i. 67).

These are a few out of many instances where we should like to possess a transcript of the list of books. Scattered through the pages of literature there are catalogues of other libraries of which we know just enough to wish to know more. For instance, there is that library of Richard de Bury, Bishop of Durham and Chancellor of England in 1341, who, says Isaac Disraeli, perhaps raised the first private library in England. He purchased thirty or forty volumes of the Abbot of St. Albans for fifty pounds weight of silver, and was so enamoured of his large collection that he expressly composed a treatise on his love of books under the title of *Philobiblon*.†

Another branch of this important bibliographical subject is that of sale catalogues. Among the advertisements of L'Estrange's *Observer* appears one relating to the sale

\* Fourth Report, p. 328.


† *Curiosities of Literature*, (Art Libraries).

of Bishop Watson's famous library on April 30, 1683, "by Samuel Carr, at his house at the King's Head, in St. Paul's Churchyard, where catalogues of it will be distributed gratis." Another advertisement gives us a notice of the sale of the library of Sir Thos. Raymond, of "which catalogues were given gratis at Mr. Notts, in the Pall Mall." But perhaps these short notes may prove of sufficient interest to readers to enable them to assist in the good work which has been foreshadowed in the foregoing pages.

G.



## PAPER MARKS.\*

 WHEN the expert takes a book in his hand, after turning over the leaves he holds them one by one to the light. By this means he sees how the paper has been folded, and can tell with the help of the signatures the size-class to which the book belongs. But he can tell more than this, for the marks worked in the substance of the paper (usually called water-marks) will tell him the date of the paper either by the mark of the year or some device. These water-marks are the terror of forgers, although these evil doers are not usually so ignorant as the monks of Messina, who exhibited a letter which they said was written with her own hand by the Virgin Mary, although it was on paper made of rags. W. H. Ireland, the fabricator of the notorious *Shakespeare Papers*, was wiser, for although he knew nothing of the dates of paper marks himself, he had sufficient discernment to guess where there was danger of detection, so he took care in choosing old paper for his purpose to reject all that had a water-mark. Subsequently he picked up from the conversation of those around him the information that a jug was a common paper-mark in the reign of Elizabeth. He

\* *Paper and Paper Making, Ancient and Modern.* By Robert Herring. Third edition, with an introductory preface by the late Rev. George Croly, LL.D. (London: Longman, Green, Longman, Roberts and Green, 1863.) 8vo, pp. xix, 134. We are indebted to the kindness of Mr. Herring and of Messrs. Longmans for the loan of the blocks used for the illustrations in this article.

selected such leaves of old paper with this mark as he could find, and mixed them with the blank leaves, so that the production of many water-marks at one time might not excite suspicion.

Water-marks are now most numerous, and many of them are very pretty in design, but no particular object would be gained by enumerating them here. It is the earlier marks that are of special interest to us, and by the help of Mr. Herring's excellent work on *Paper and Paper Making, Ancient and Modern*, we propose to illustrate a few of these. The letter *p* surmounted with a star (Fig. 1) is a very ancient mark, and its origin



1.

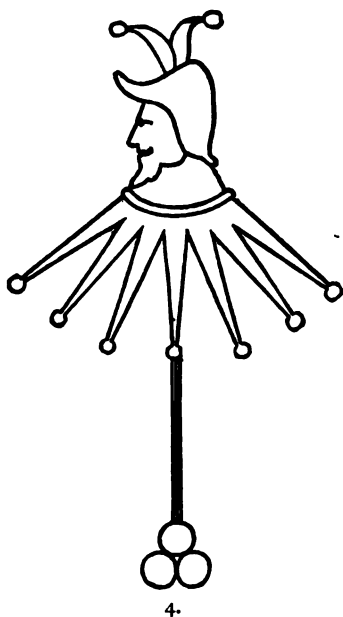
can be traced to the initial of Philip de Rouveyre, Duke of Burgundy, in the middle of the fourteenth century. The paper of several of Caxton's books has this device; and when a facsimile of the *Game of the Chess* was published a few years ago, paper was expressly made for the purpose with this water-mark. Caxton bought his paper in the Low Countries; and he must have got it in small quantities, for the marks are often very much mixed up. Thus Mr. Blades mentions that Mr. Huth's copy of the first edition of the *Canterbury Tales* is made up of paper with fifteen distinct water-marks. The following is a list of eight of the most common marks on the paper used by Caxton, as given by Mr. Blades:—(1) The bull's head; (2) arms of John the Fearless, son of Philip the Hardy; (3) Letter P; (4) Letter Y, the initial of Ysabel, daughter of John, King of Portugal, and wife of Philip the Good, Duke of Burgundy; (5) the unicorn; (6) the arms of France; (7) the arms of Cham-

pagne; (8) the hand, over which is a single *fleur-de-lis*, the peculiar badge of the House of Burgundy. Most of these are also found in the block books, the works of Colard Mansion, Gerard Leeu, and other early printers.

The open hand with a star above it (Fig. 2) is an early and favourite mark. The jug or

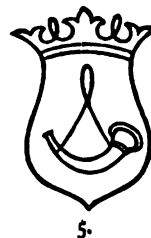


pot (Fig. 3) is a little later in date, and is of particular interest as giving a name to those small quarto volumes which are still called pot (or pott) quartos. Probably the best known



mark is the fool's cap (Fig. 4) which has given

a name to one of the most useful of papers, although the device has long been replaced by the figure of Britannia, adopted in the middle of the seventeenth century, or to the lion rampant. Sometimes a simpler form of cap (more like a jockey cap) was used; and this is seen in the first folio edition of Shake-



speare (1623). The post-horn (Fig. 5), which sometimes occurs alone and sometimes within a shield, gives its name to the well-known post-paper, which again gives its name to the post octavo.

We began by remarking that the watermark is a terror to the forger, but Mr. Blades thinks too much stress has been laid upon this view, and he writes: "Watermarks are of much less value in bibliography than some writers have imagined. In but few instances can a limit of time be fixed for their use; and as the marks might be repeated and the paper kept back for any length of time, and imported to any place, they cannot be used as evidence either of the date when or of the place where a book passed through the press."

#### THE WOODCUTTERS OF THE NETHERLANDS.

NO VII.—THE HAARLEM WOODCUTTER AND HIS SCHOOL (*continued*).

(1483 TO END OF CENTURY.)

By W. M. CONWAY.



FEW fragments of an edition of *Reynard the Fox*, the date of which is not known, are preserved in the University Library at Cambridge. The book from which they come was clearly printed by Gerard Leeu about the year 1486 or 1487, and was illustrated by a series of

woodcuts which link themselves in style of workmanship to those of the woodcutter we are investigating. Portions of three quartos alone have been preserved. The first of these is a very animated picture. In front on the right the interior of a room is seen, with two people seated at a table. They are preparing to make a meal, when Reynard comes and runs away with the provisions. He is seen again on the left pursued by three men. Apparently they are unable to catch him, for he appears in three different places—once at a window of a room in the upper story of a house to which he has fled for refuge.

The execution of all three cuts bespeaks a careful hand, a tendency being observable to a somewhat too great minuteness of detail. The figures, though on the whole well designed, are somewhat stiff and their actions rather strained. The expressions are scarcely natural, this artist always failing when transient emotion is to be depicted. The animals are not always well rendered, but the chicken and geese in the second print deserve a certain meed of praise. The trees and shrubs are covered with a symbolic representation of foliage, which shows that the artist had attempted to bring his symbolism into closer accordance with reality.

We have already referred to the large series of folio and half-folio cuts which make their appearance in the *Ludolphus* of 3rd Nov. 1487. These, as I believe, were made for some other book, such as a translation or paraphrase of the New Testament, and were only forced into the position which they at present occupy. A certain number of gaps were left which had to be filled up by cuts of different sizes, and to produce these the Haarlem woodcutter was employed. A certain number of folios were amongst the blocks made by him, and these seem to have been the best work he ever did. The most striking of them are three which represent Christ with the Twelve. In one he confides the keys to Peter, in the second he is seated teaching, and in the third the subject represented is the Last Supper, the whole party standing about a round table. The figure of Christ is in all cases dignified and composed. An air of quietness pervades the whole; the Apostles listen thoughtfully to

the words of their Master. They are not required to evince any sudden change of emotion, and so the feeling to be expressed falls within the range of the artist's capabilities. The figures are all well designed and rightly proportioned, they stand or sit in natural positions, the gestures of their hands are such as would be expected,—there is nothing awkward or absurd about them. They are quiet, composed, and dignified. The grouping is throughout well balanced and harmonious, without becoming conventional or forced. The draperies are arranged in graceful and harmonious folds, and the shade hatchings are not added in too great excess, nor do they produce an effect of baldness by their fewness. The half-folio blocks present to a great extent the same characteristics as the folios, only they do not give evidence of the same careful finish or the same pleasure of the artist in his work. It is in the few folio cuts that he has left that this woodcutter seems to have shown us his full capacities. The narrow quartos, or side-pieces, are much less worthy of praise, and fall quite on the lower level with the series of smaller cuts.

In the same month as the *Ludolphus* a small quarto volume makes its appearance, entitled the *Hoofkyn van devotien* (Garden of Devotion). It is illustrated by a series of quarto cuts made for the places in which they are found. The subjects throughout are allegorical. The soul, represented as a girl, hears the voice of Christ calling her to come into his garden. She rises to obey, and following the path of Penitence she reaches the gate, which she finds to be locked. She kneels in prayer without, and is then admitted by Obedience, who takes her to the four Virtues, her handmaids. They lead her about the garden, and she hears the angels sing. She is then brought to the foot of the cross of Christ, and her heart is pierced with an arrow by Faith. In the garden is a fountain from which she drinks; after this Faith teaches her the Art of Loving, and seated at the foot of the cross she sings for joy of the Love of God. Finally Christ appears to her himself, as Wisdom, and she kneels at his feet and listens to his words.

The cuts are in all cases carefully finished and nicely designed. The figures are perhaps rather thin and meagre, but still they are

not wanting in grace, and are usually very well grouped together, though at times somewhat crowded. The draperies are gracefully hung in the case of the standing figures, but in those sitting or kneeling the folds are rendered with exaggerated complication. The garments are shaded with a multitude of short sharp lines, which sometimes become confused at their broad ends and merge into a jagged space. The attitudes are natural and expressive, the arms being particularly good. The prints as a whole err from want of depth; they are flat and somewhat uniform. The shading on the far wall of the garden is too hard and sharp. The perspective is faulty, and the figures are vastly too large in proportion to other objects. The walls are shaded sometimes with long parallel lines, sometimes with rows of shorter lines, and sometimes with dots and short hatchings scattered indiscriminately about. The trees are not very good, and the fountain is decidedly ugly; nevertheless a right feeling pervades the whole, showing that the artist had penetrated into the spirit of the book, one of the least noxious of the kind produced at this period of spiritual decay. The figure of the girl who represents the soul is always good and expressive, whether she be hearing the call of Christ, walking along the way of Penitence, or bending submissively before Obedience.

A small volume preserved in the public library at Hamburg is the only known copy of an *Officium beate Mariæ Virginis*, printed by Leeu in 1487. It is illustrated by five 32mo cuts, which are clearly the work of this artist. They are nicely painted in the copy in question, and present a much more attractive appearance, no doubt, than if they had been left plain. As woodcuts their execution cannot be entirely commended. The designs are certainly good. The figures and drapery are graceful, involving but few lines and those of the simplest. The cutter has been successful in dealing with all the main outlines, but he has failed in the smaller details of features and shading, the scale being too minute for his powers and tools. The faces are wanting in expression and often in form, the features being rather hazarded than accurately defined. This, however, is not always the case, the Blessed Virgin by

the Cross being quietly and nicely drawn, with simple features rightly proportioned and undistorted. The priest in the Vigils of the Dead is calm, his attitude being easy and natural; his surplice falls simply over his arms and hangs without exaggeration of fold. The kneeling figure of the saint in the Mass of St. Gregory is not without dignity, and may be commended for its devotional rendering. The work of the whole set gives further evidence that the artist was a careful, thoughtful man, somewhat overtaxed indeed by his task on this occasion, but none the less giving his full attention to it, and never failing through carelessness, though sometimes for want of finer tools. Considering the early date of the book, these little miniatures must be allowed to be a triumph of skill.

In the following year a new set of rather small cuts was made to illustrate an octavo book called the *Kintscheijt Ihesu*. It is divided into three parts. The first tells of the Child Jesus, and how He was brought up by twenty Virtues; the second describes the Soul's hunt after the Child Jesus—the Soul being represented as a girl with a hound, and the Child as a deer in a forest; the third tells how the Child was nailed to a tree by seven Virtues. The cuts illustrate the various incidents, and are quite in the style of those in the "Garden of Devotion."

Passing over a few minor cuts, we come next to the interesting series of quartos made to illustrate a new edition of the *Seven Wise Men*, which was printed in April 1488 with the name of Claes Leeu, probably a brother of Gerard's. I have not been able to see a copy of this book, but have no doubt at all that it contained the cuts in question, which are clearly by this woodcutter. In the year 1490, we find them reappearing in another edition of the same story printed at Cologne by J. Koelhof de Lubeck, to whom the blocks must have been lent. He returned them to Leeu with the exception of one, which was either retained by him or lost on the journey; and the imperfect set, a new block being made by some other hand to replace the lost one, was employed in the edition printed by Leeu on the 6th Nov. 1490.\* The style of the cuts presents no

\* The cuts are obviously by this woodcutter, and must have been made for Leeu; they appear complete



further developments. One of them represents the Emperor coming angrily into the chamber of his wife with a drawn sword in his hand, and reproaching her with her infidelity. She is seated in a chair on the right, with her hands clasped in an attitude rather of shyness than fear or remorse. The reason for this seems to be discoverable from the fact that, along the top of the bed behind, the words *Ave Regina calorum* can be traced carved in reverse; and it is quite possible that the whole cut, with the exception of the figure of the Emperor, was copied from some print representing the Annunciation.

In the *Ludolphus* of 1488 we have two or three new cuts, the most remarkable of which is a folio representing Christ as *Salvator Mundi*, standing under an archway before a rich hanging. It is one of the best cuts the artist ever made, and evidences a considerable amount of care, as well as a development of power.

We cannot point to any blocks which were engraved in the years 1489 and 1490, though possibly there were some of which we have no record. A few make their appearance in 1491, but they are of no great importance. 1492, however, seems to have been a year of greater activity. In January *Een devoot exercitie van den dochteren van Syon* appeared, illustrated with seven new quarto cuts. They are all of an allegorical character, and quite in the style of those in the "Garden of Devotion" and the *Kintscheijt Ihesu*. After Leeu's death they seem to have gone to Deventer, though we never find them used there till the early years of the next century, when Albert Paffroet constantly employs them.

Two cuts representing the Madonna and Child and the Mater Dolorosa appear, with seven other octavos, in a book entitled *Die seven Ween, van O. L. Vrouwen* (Seven Sorrows). They are interesting as the only cuts of this period which we can with cer-

at Cologne in an edition visibly earlier than Leeu's edition of 1490, and when he uses them himself they are imperfect; hence there must be an earlier Leeu edition of the book in which they occur. Such an edition with cuts is known to have been printed in 1488; hence I conclude that when a copy of that is found, it will prove to contain the series in question complete.

tainty point to as copied from paintings. In the first, the Blessed Virgin is seen half-figure, standing and turned slightly to the right. She holds the Child seated and clothed in a long garment on her left arm; he raises his right hand to bless. She wears a robe which is fastened about her neck by a jewelled collar, and over it is a cloak prolonged into a hood which covers her head. On her neck is a small black cross; a star is embroidered on her head-dress above her forehead, and there is another on her shoulder. Resting on the top of her head is a simple crown formed of a plain fillet from which a series of oblong projections stand up all round. She holds an apple in her right hand. The background of the cut is filled with a rich hanging. The text of the book informs us that "this is an accurate copy of the picture of our dear sweet Lady and her blessed Son, dressed and depicted as she was in her fifteenth year, when she went and presented him to St. Simeon in the Temple; and it is copied from the picture which St. Luke painted and made, and which stands in Rome in the church called '*Sinte Marie Maior*.'"

The other cut is much simpler. It represents the Blessed Virgin, seen also half-figure and standing, facing somewhat to the left. She holds her left hand against her breast and raises the right in token of sorrow. She wears a heavy cloak, which is wrapped closely about her in many folds, and is cast over the head much in the same way as in the other cut. There is no background, and nothing to show that she is standing at the foot of the cross; but we read in the text "This is an accurate copy of the picture of Mary, Mother of God, which stands in Rome in the convent called *Ara Cæli*, and which St. Luke painted and made; and it is just so as she stood under the cross all sorrowful. And this picture was brought in procession to Rome in St. Gregory the Holy Pope's time; and men heard the angels singing before it *Regina cæli letare alleluya etc.*" We further read that the book itself "is taken out of the letter which a notable and very devout man Peter, confessor of the convent of Thabor at Mechlin, sent to the '*deken*' of Abbenbroeke and '*pastoer*' of Remmerswale; which letter was in twelve metres or verses

on the Seven Sorrows, and they were written or painted before the true pictures of Our dear Lady at Abbenbroeke and at Remmerswale which were carefully copied and made from the pictures painted or made by St. Luke," the same—it goes on to say—as those at Rome mentioned before.

In connection with this it is worthy of notice that in the year 1454 Petrus Christus was sent by the Count d'Estampes to Cambrai to take three copies of a certain wonderful picture of the Madonna, which had recently been brought from Rome, from the Church of the Holy Sepulchre, and was highly revered as the work of St. Luke himself.\* Of these copies one is said to be preserved in the Hospital of Cambrai.† When I visited that town, in February 1880, I could find no trace of the picture; but it may possibly be in the Cathedral, unless it has been destroyed in a wholesale weeding which took place a few years ago, when the picture gallery was removed to its present home. Whether, however, this would turn out to be the original from which either that at Remmerswale or Abbenbroeke, towns in the diocese of Utrecht, was copied; and whether, if so, those pictures were by the hand of Petrus Christus, remains an undetermined question.

A picture representing the Mater Dolorosa in all respects as she is depicted in the woodcut is however to be seen in the Old Pinakoteck at Munich.‡ It is certainly closely related to the woodcut, and both must have been descendants from some common original. The only difference between them is in the background, where four angels within a framework of clouds on a gold ground are arranged above the Virgin's head in the form of an arch. The style of the painting is rather that of the sixteenth than of the fifteenth century. It is referred in the Munich Catalogue to a Westphalian master working under Italian influence. The flesh-colouring is dark and sallow, the pigments being very smoothly laid on the face

and hands. The colour of the flesh shadows is a cold brown; they are very carefully worked up in a somewhat elaborate system of chiaroscuro. The feature outlines are very soft, especially in the case of the mouth and chin. The robe is a rich but rather opaque blue, with shades of green in it in the lights, and carried down almost to blackness. Here the colours are laid on with short strokes of a thickly loaded brush, every stroke being readily traceable. The angels behind have square, ugly faces; their robes somewhat recall the manner of the Cologne masters; the lights on them are yellow, whatever the colour of the robe itself may happen to be. The wings are golden, picked out with red or green. This does not accord with the style of Petrus Christus. The existence of the painting affords confirmatory evidence of the popularity of the picture and the distance to which copies of it were spread. They were no doubt to be found in many towns. It does not therefore do to conclude that the cuts representing the Mater Dolorosa in this position, which we find used by Snellaert in 1494, by Thierry Martens in 1496, and by Janszoen in 1500, were copied from Leeu's print; it being quite possible, and in Marten's case probable, that they were taken from printed copies of the picture.\*

The execution of this set of cuts resembles in style that of the more careful of the artist's works. The outlines on the whole are carefully cut, especially in the longer sweeps of the drapery. The shade hatchings are very happily laid, and present pleasing varieties in form. The attitudes and gestures seem to be faithfully rendered, though the Byzantine character which the original painting no doubt possessed has been lost in the copying. The curtain which forms the background in the first cut is an embellishment to it, and neither attracts too much attention by great intricacy or finish, nor displeases by careless rudeness. The other seven cuts in the book are similar to these in point of execution, only they are not quite so well done. Their subjects are of the usual type, and do not call for further remark.

\* I am informed by Mr. Weale that an old painting of this type still exists in one of the churches at Bruges.

(To be continued.)

\* De Laborde, *Les Ducs de Bourgogne, Peintures*, Vol. i. p. cxxvi., quoted by Crowe and Cavalcaselle, *Geschichte der Altniederländischen Malerei*—Leipsic, 1875; p. 143, note.

† Catalogue du Musée d'Anvers, 3<sup>me</sup> édition, 1874, p. 76.

‡ Catalogue, 1879, No. 694.

## THE WHOLE DUTY OF MAN.

BY EDWARD SOLLY, F.R.S.



HERE are three books which have been often reprinted, and have been read, it may be said, by millions, the true authors of which, in spite of all the researches of the curious, have not yet been ascertained with accuracy. These are, *Eikon Basilike*, *The Whole Duty of Man*, and the *Letters of Junius*. The mystery which has shrouded the authorship of these three works has added a peculiar interest to them, and has thrown a halo of romance over them, quite independent of any intrinsic value or importance which either of them possessed. I desire now to make a few remarks in reference to the second of the series.

It will be well in the first instance to note the circumstances under which the book appeared; and these were as follows:—In the course of the year 1657 the MS. of a moral treatise was placed in the hands of Mr. Timothy Garthwait, publisher in St. Paul's Churchyard; which he was asked to have printed; there is nothing to show who brought or sent it to him, but it is plain that it was in some way recommended to his attention, and a suggestion was made that he should consult the Rev. Dr. Henry Hammond, a well-known divine, and the author of many books, amongst others of *A Practical Catechism*, 1644, chaplain to King Charles the First, from which office he was sequestered in 1647, and was not long after ejected from his canonry at Oxford. At first he was confined for a time in the house of Sir Philip Warwick, at Clapham in Bedfordshire, but the rigour of his confinement being relaxed early in 1649, he was permitted to retire to Westwood, in Worcestershire, the seat of Sir John Pakington, where he spent the remainder of his life, dying there on the 25th of April, 1659-60, and being buried the following day in the church at Hampton.

It is not quite evident whether Mr. Garthwait sent the work in MS. or when printed to Dr. Hammond, but probably it was in MS.; and he asked him to be so good as to write a preface for it. Dr. Hammond in reply wrote, "You needed not any intercession to recom-

mend this task to me, which brought its invitations and reward with it. I very willingly read over all the sheets, both of the discourse and of the devotions annexed. . . . The introduction hath supplied the place of a preface which you seem to desire from me. . . . Your assured Friend, H. HAMMOND. March 7th, 1657."

It has an engraved frontispiece, by Hollar, in five compartments; the upper part containing a view of St. Paul's, and inscribed "*Ecclesia Anglicana. Have ye no regard. Was there ever sorrow?* (Lam. i. 12)." The lower part representing fowls at work, and inscribed "*They caught me as a bird* (Lament. 3)," and the centre, a bleeding heart, inscribed "*The Whole Duty of Man. Plainly layd down for the use of the meanest reader.—With prayers fitted to severall occasions.*" Below "*Take heed and beware of false Prophets* (Matt. 7),"—whilst right and left are appropriate figures, entitled "Read" and "Pray."

Then follows the printed title-page; which is headed, "*The Practice of Christian Graces* | or | *the Whole Duty of Man* | laid down | in a Plaine and Familiar Way | for the use of all but especially | the Meanest Reader." | divided into | xvii chapters | one whereof being read | every Lord's Day, | the Whole may be read over Thrice in the Year. |—with | private devotions | For Several Occasions; viz. | Morning. | Evening. | Sacrament. | The Sick, etc. | Times of Pub. Calamities. |—London. Printed by D. Maxwell for T. Garthwait | at the little North door of S. Pauls. 1658." Letter to Mr. Garthwait, four pages. Table of Contents, four pages. "*A Preface to the ensuing Treatise shewing the necessity of careing for the Soul,*" sixteen pages. Pages 1—386, [misprinted 558]. "*Private Devotions,*" paged 561—652. Small 8vo.

The book was reprinted the following year with a new engraved title, inscribed; "*The Whole Duty of Man laid down in a Plain Way for the use of the | Meanest Reader. Divided into xvii. chapters, one whereof being read every Lord's Day, the whole may be read over thrice in the year.—Necessary for all Families—with Private Devotions.*"—London, Printed for T. Garthwait at the little North Door of S. Pauls 1659." The title-page which follows is the same as that of the edition of 1658, with these modifications: "Necessary

for all Families" is added; the list of the five divisions of Prayers is left out; and there is no printer's name; the page ends—"London printed for T. Garthwait at the little North Door of S. Pauls 1659."

There is no doubt but that the book attracted attention and sold well; for it was again reprinted in the following year, with both the engraved title and frontispiece. In this, which though not so designated, seems to be the third edition, the printed title with its heading "The Practice of Christian Graces" is left out. The engraved title bears the old date of 1659, but the book must have been published in 1660. The letter to Mr. Garthwait occupies three pages, then one page of advertisements which includes *The Gentleman's Calling*, preface sixteen pages, and pages as in the original edition.

Between the issue of these two editions, that is, early in 1660, a book was published also by T. Garthwait entitled *The Gentleman's Calling*. Like *The Whole Duty*, it had an engraved title-page as well as a frontispiece; the latter inscribed "*The Gentleman's Calling*," and a verse of Scripture in Greek, 1 Cor. vii. 24. "London printed for Tim. Garthwait. 1660." The engraved title-page is headed "Reputation"—"When I prepared my seat, the aged stood up, Princes layd their hand on their Mouth, Job chap. 29. ver. 7. 8. 9." Under this, Job seated and crowned, surrounded by attentive listeners; below this on a shield or tablet, "*The Gentleman's Calling*"; with a figure headed "Nobility" on the right-hand, and one headed "Religion" on the left. Below, on a small oval shield, five lilies, inscribed, "Former Felicities"—"The Lillies—they neither Toyle nor spin and yet—Sollomon etc. London. Printed for T. Garthwait at the Little North-doore of S. Pauls, 1660." Letter to Mr. Garthwait signed "27 Oct. 1659—your assured friend H. H.," three pages; advertisements one page; Preface twenty-seven pages; table of contents one page; plates of Jeremiah and the Saviour; pages 1—176.

It is not stated that this little book was by the same author as *The Whole Duty of Man*; it is however suggested. The letter to the printer signed "H. H." is not by Henry Hammond, but by his great friend and executor Mr. Humphrey Henchman, Precentor of

Salisbury, who became Bishop of Salisbury 1660, Bishop of London 1663, and died 1675. The letter to Mr. Garthwait commences, "I need not tell you with what success you published the excellent treatise, *The Whole Duty of Man*: It is your felicity to to be again instrumental to the profit of this Church and Nation, by your edition of these Religious and prudent Instructions. And although the Address be not so Universal in this as in the former, yet *this* will have a large influence upon other conditions besides *gentlemen*." Thus the book begins with words which lead the reader to believe that it is by the same author; and at the end there is appended a note which seems to confirm this idea, namely,—"*For more particular concernments the Reader may be referred to the Devotions at the end of [The Whole Duty of Man] in octavo, sold by T. Garthwaite.*" There is contemporary evidence that it was so received, in "*The Gentile Sinner, or Englands Brave Gentleman*, by Clement Ellis M.A., Fellow of Qu. Col. Oxon." In the preface to this the author says:—

"That most singular piece of Impartial Truth, and unparallel'd Ingenuity; of most cogent Reason, and Insinuating Rhetorick; of most sage Advice, and Religious Instruction; which abundantly commends itself to thy serious perusal, and its author (were not his strange modesty, as much our enemy, in concealing his Name; as his Piety and Ingenuity our friends, in discovering his worth) to thy intimate acquaintance; bears for its Title, what thou by thy Practise labourest to prove a contradiction, *THE GENTLEMAN'S CALLING*. This book would certainly teach thee to be, didst thou not think thy selfe too wise to learn, all that becomes a Christian Gentleman: as another Practical piece which for its Excellency is rationally supposed the work of the same Pious and Ingenious hand, would make thee, if used aright, a Christian Man: I mean that Book, the Title whereof speaks much, yet no more than the contents doe verifie, *THE WHOLE DUTY OF MAN*."

In 1668 another book was published, as by the author of *The Whole Duty of Man*, which was entitled *The Causes of the Decay of Christian Piety*. It is introduced to Mr. Garthwait by some one who only signs the initials "H. E.," states that he has the treatise,

that it is by the author of *The Whole Duty*, that he has obtained permission to make it public, and that the author has kindly desired that it should be offered to Mr. Garthwait. It does not appear that there is any evidence who this "H. E." was; but it is rather remarkable that the sender of the MS. concludes his letter "Your very loving Friend." The book has no engraved frontispiece or title.

"*The Causes of the Decay of Christian Piety or an Impartial Survey of the Ruines of Christian Religion Undermin'd by Unchristian Practice.* Written by the author of *The Whole Duty of Man.* Inimicus Homo fecit Hoc. Math. 13." Below is an engraving of a ship on fire; and under this, "London | Printed by R. Morton for T. Garthwait, in S. Bartho | lomew's Hospital, near Smithfield, 1668." Letter to Mr. Garthwait, one page. Preface, twelve pages. Table of contents, two pages. Copper plates of King David and Ezekiel. Pages 1—452. The volume ends like *The Gentleman's Calling*—"For more particular concerns, the reader may be referred to the Devotions at the end of *The Whole Duty of Man*, in 12mo, sold by T. Garthwait."

Five years later, a fourth book of this series appeared, and was brought out at Oxford. It has an engraved frontispiece, representing a lady seated, looking upwards towards a crown of stars in the Heavens; and on a scroll is inscribed "The Ladies Calling." The title is, "*The Ladies Calling. in Two Parts By the author of The Whole Duty of Man: The Causes of the Decay of Christian Piety, and The Gentlemans Calling.* Favor is deceitful, and Beauty is vain: but a woman that feareth the Lord, she shall be praised. Prov. 31. 30. | Oxford, | Printed at the Theatre, MDCLXXiii." The Editor to the Reader, 4 pages. Preface 18 pages. Pages 1—141 and 1—95. It is generally stated that the letter of the editor which follows the title-page was written by Dr. John Fell, the intimate friend and biographer of Dr. Henry Hammond, Canon of Christ Church, and Bishop of Oxford from 1676 to 1686.

In this letter Dr. Fell speaks thus of the author of *The Ladies' Calling*. "Our author has been so far from seeking a name from others as not to have left a possibility for

the discovery of his own. . . . By what methods the other most useful works of this excellent author have stohn themselves into the world, I am not enabled to relate; but having bin made a party to the publication of this present . . ."—and then goes on to state that he received two months since a letter and roll of papers, written by a hand to which he was utterly a stranger; requesting him to read it, and then, according to his judgment, publish or burn it. As Dr. Fell clearly states that he does not know who was the author of *The Ladies' Calling*, it is to be presumed that the statement on the title-page to the effect that it was by the author of the *Whole Duty*, *Decay of Piety*, and *Gentleman's Calling*, is to be received as the assertion of the writer.

After this three more small volumes were issued purporting to be by the same author—namely, *The Government of the Tongue*, 1674; *The Art of Contentment*, 1675; and *The Lively Oracles*, in 1678. It may be said, however, that neither of these later works excited so much interest as *The Whole Duty of Man*. This book, coming out as it did just previous to the Restoration, appeared at a time when the reading public were especially well disposed to receive it with attention. It is of course true that several works with a similar aim and tendency had previously been published: such, for example, as *The Sum of Christian Religion*, by Edmund Bunny, the chaplain of Archbishop Grindall, 1576; *The Rule and Exercise of Holy Living*, by Jeremy Taylor, 1650; *A Guide to the Holy City*, by J. Reading, 1651; and many others, some of which are now wholly forgotten. But nearly all these books, though excellent in aim and argument, were more or less dry and hard, presenting to the reader a mixture of Christian rules and dogmatic teaching, which might be approved by the head yet rejected by the heart. The object of the author of *The Whole Duty of Man* was to place before its readers a manual of religious teaching thoroughly simple in its language, free from pedantry, and also as far as possible free from ecclesiastical jargon. And this it did: written as it was in a pure tone of humble piety, it was understood by all, and at once was recognised as a household instructor and guide. It was equally welcome

in the cottage of the peasant, and in the palace of the bishop. There were many editions, and the book was translated into various languages.

*The Whole Duty of Man* came out anonymously, and it was certainly none the less well received on this account; it was evident that the writer was earnest and sincere in the cause of virtue and religion only, and desired no honour from man. In the year 1683-4 Bishop Fell brought out at Oxford, in two volumes folio, an edition of *The Works of the learned and pious Author of the Whole Duty of Man*. This contained the seven independent works previously published—namely, *The Whole Duty*; *The Causes of Decay*; *The Gentleman's Calling*; *The Ladies' Calling*; *The Government of the Tongue*; *The Art of Contentment*; and *The Lively Oracles*; the whole being preceded by a preface by Dr. Fell himself, in which he says,—“It is here solemnly declared that these Tracts which we here exhibit, are the genuine and only Writings of our Author.” He then goes on to say that the author is dead; and declines to give any account of the “person and condition of the author,” and ends by requesting the reader to “print these discourses in his mind, and transcribe into his practice what he reads,” which “will not be injurious to the author or his book.”

There are practically two different questions here presented to us: one, Who wrote *The Whole Duty of Man*? the other, Were these seven works by the same author? Amongst those to whom the authorship of *The Whole Duty* has been attributed, there may especially be mentioned, Dr. Hammond, Dr. Fell, Archbishop Sterne, Dr. Allestree, Bishop Chappel, William Fulman, Abraham Woodhead, Obadiah Walker, Accepted Frewen, Archbishop Sancroft, and Lady Dorothy Pakington. It is impossible to believe that Dr. Hammond could be the author, and that he could have been party to sending the MS. to Mr. Garthwait, accompanied by a suggestion to send it back to him to read and prepare a preface! It is also impossible to believe that Bishop Fell could have so distinctly stated that the author was known to him, and was in 1684 dead, had he himself been the writer. Bishop Chappel died in 1648 and as Dr.

Fell, in 1684, speaks of the author as recently dead, it is plain that he was not the writer. Dr. Allestree was the intimate friend of Dr. Hammond and Bishop Fell; and beyond the facts that he died in 1681, and that he had a great disinclination to allow any of his writings to be printed during his lifetime, there seems no valid reason to attribute *The Whole Duty* to him. William Fulman was the pupil and amanuensis of Dr. Hammond, and the editor of his works; he died in 1688, and therefore, according to Bishop Fell, could not have been the author of *The Whole Duty*. Abraham Woodhead [1608—1676] and his pupil Obadiah Walker [1616—1699] must both be set aside, the first as a Roman Catholic [A. a. Wood, iii. 1163], the second for the same reason, and also because he was not dead in 1684.

Accepted Frewen [1588—1664], chaplain to Prince Charles 1625, Bishop of Lichfield 1643, and Archbishop of York 1660. The name of this prelate has been mentioned, but no evidence worth quoting has been given. Ballard (*Memoirs of Several Ladies*, 1752) says he could quote many facts to prove that Frewen was not the author, and not one in favour of his claim. Archbishop Sancroft [1616—1693] filled the see of Canterbury in 1684; he was not then dead, and in fact survived Bishop Fell several years.

This reduces the list to the names Richard Sterne [1596—1683] and Dorothy, Lady Pakington, [circa 1610—1679]. And here, before considering which of these two, if either, was the author, it will be well to discuss briefly the second question. We are led to place considerable trust in the honesty and truthfulness of Bishop Fell, and he very distinctly asserts that the seven books were all written by one and the same author; if this is incorrect, then his evidence on the whole question loses much, if not all, of its authority. It is very remarkable throughout the seventeen “partitions” into which *The Whole Duty* is divided, as well as in the long introductory preface, how completely the author is kept out of sight. There is nothing to show the age, position, individuality, or sex of the writer; and Dr. Hammond, who must at once have been struck with this, is careful not to speak of the writer as a man, which

he might otherwise naturally have done, but scrupulously says "the author." A few months after its publication, Humphrey Henchman ushered into the world *The Gentleman's Calling*, and he is very decided in what he says of the author. His words are: "The Author keeps close to his intended Province and design, his Reasons are sinewy and convincing, his Reproofs are severe and grave, yet pleasing; and they whom he chides must needs love him. There is nothing in his Periods redundant or defective; he hath a Native Elegancy that invites his Reader; Variety of Learning couched, not vaunted; and a Perspicuity such as will make his reasoning appear to a weak eye."

Here in thirteen lines Bishop Henchman applies a masculine epithet to the author nine times. It is a remarkable fact that when Bishop Fell reprinted *The Gentleman's Calling* at Oxford in folio in 1683, he left out Dr. Henchman's letter entirely. It is difficult to imagine that Dr. Henchman did not know who was the author; it is pretty certain that Dr. Hammond told him all he knew, and that they discussed the matter together, for they were most intimate friends—both bishops designate. Hammond died before his formal appointment, and by will left his property to his "intimate and approved friend Dr. Henchman." We may fairly assume that Dr. Henchman wrote with knowledge, and that his letter was purposely suppressed by Dr. Fell. Taking all the works together, probably every unprejudiced reader will agree with Sir J. Mackintosh (*Edinburgh Review*, xliv. p. 4), "The methodical and even systematic spirit; the calmness approaching to coldness; the precision, clearness, and elegant correctness of diction, which run through all the tracts of the writer, neither correspond to the education of women in that age, nor to their susceptible feelings at any time." It has been said by some that no lady *could* have written these tracts; this on the face of it is absurd, and clearly needs no refutation. The question under consideration now is not, Could the author have been a lady? but Was the writer a lady? and as the evidence is incomplete and unsatisfactory, probabilities may fairly be taken into account. As a general rule, *The Whole Duty* is written in a

very remarkable impersonal tone, but now and then an expression appears which seems to show individual feeling. Thus, for example, in Partition I. paragraph 47, speaking of the impossibility of concealing anything from the Deity, the writer says,—“I may perhaps steal my neighbour's goods, or defile his wife, and keep it so close that he shall not suspect me, and so never bring me to punishment for it; but this we cannot do with God.”

This is hardly the way in which a highly educated pious lady would express herself: the personal "I" may do this or that, adds no fresh force to the teaching, which would in fact be better expressed by saying, A man may do this or that, leaving the personal application rather to the reader; and as it were suggesting to him the possible words, Thou art the man!

But to come more distinctly to the point. It is said that this tract was written by Lady Pakington, and was sent by her, or with her knowledge, about the year 1657 to Mr. Garthwait, with a suggestion that he should send it to Dr. Hammond, for his approval. Now, Dr. Hammond had then been residing for eight years under the same roof as Lady Pakington, seeing her daily, advising her and consulting her on all things; treating her at the same time as an honoured patron, a loved daughter, and a true friend. Is it likely, then, that Lady Pakington, if she had written it, would conceal this tract from her old friend, and send it to him through the publishers? The whole affair savours so much of duplicity that it is impossible not to say it is very improbable. It is pretty certain that the sheets received from Mr. Garthwait were in the hands of Lady Pakington very soon after their arrival at Westwood, and very probable that she read them with or to Dr. Hammond, who was at the time much of an invalid, suffering from a combination of stone and gout. What, then, is the evidence upon which the claim set up for Lady Pakington rests as author of *The Whole Duty*? Mainly on the fact that twenty-three years subsequently, after her death, a transcript of the book in her handwriting was found amongst her papers. What more probable than that she copied the MS. when it was sent to Dr. Hammond, in her house, for his careful perusal? As a matter of evidence,

this one fact is very far from conclusive : indeed, it does not counterbalance the initial improbabilities. Those who have asserted that Lady Pakington wrote *The Whole Duty* have found it necessary to admit that she only also wrote *The Decay of Piety*. They offer no opinion as to who wrote *The Gentleman's Calling*, *The Ladies' Calling*, *The Government of the Tongue*, *The Art of Contentment*, and *The Lively Oracles*. This is in direct contradiction to Bishop Fell, who asserts that all the seven tracts were by the same author.

There is a tract entitled *A Letter from a Clergyman in the Country*, etc., London 1702, which is often quoted as evidence in favour of Lady Pakington. In this it is stated that Bishop Fell declared of his own knowledge that Lady Pakington wrote *The Whole Duty*, but that she obliged him, as well as Archbishop Dolben and Dr. Allestree, "to keep it private during her life." It is not evident what authority there is for this statement ; but it is certainly a fact that Bishop Fell published the book in folio at Oxford in 1683-4—that is, four years after the death of Lady Pakington in 1679, and when this promise to keep it private was no longer in force—and that he then not only did not in any way state or even hint that Lady Pakington was the writer, but, on the contrary, speaks of "the author and *his* book."

In reference to the MS. copy said to have been found in Lady Pakington's handwriting, which in 1689 was in the possession of her daughter, it is remarkable that no one seems to know what became of it. (*Notes and Queries*, 1st series, ix. 551, and 3rd series, viii. 290.) This is very much to be regretted ; its production might show which of the several conflicting statements is correct. If it could be established that the MS. of *The Whole Duty* was corrected by Dr. Fell before it was sent to Garthwait, the question of authorship would assume quite a new form ; and would throw a new light on the passage in Dr. Fell's letter prefixed to *The Ladies' Calling*, in which, after stating that he did not know who wrote the MS., he adds that "it was needful to transcribe the whole before it could safely be committed to the Press." This is a very singular expression, and is but half explained by the further state-

ment that this was necessary because recourse could not be had to the author.

Lastly, there is Dr. Sterne to be considered. Richard Sterne, born 1596, proceeded A.M. 1618 and B.D. in 1627, became Master of Jesus College 1633, and D.D. in 1635, chaplain to Archbishop Laud, and attended him on the scaffold in 1645. On the breaking out of the Rebellion he incurred the high displeasure of Cromwell for conveying the college plate and money to the king, was seized, sent to London, and confined to prison for some years. At the Restoration in 1660 he was consecrated Bishop of Carlisle. In 1664 he was, on the death of Frewen, translated to York ; and died 1683. Sterne was a learned and pious man, who had suffered much, and was very much under a cloud between 1651 and 1659. He was a man well able to write, but not likely to publish during that period ; and he died just before the publication of Bishop Fell's folio at Oxford. He was an assistant to Bishop Walton in the *Polyglot*, which was published by Garthwait in 1657. From these few facts it is plain that Sterne may have written *The Whole Duty*. Mr. W. B. Hawkins, F.R.S., who published an edition of the book in 1842 [Pickering], has stated what in his opinion renders it probable ; but of clear and distinct evidence there is none.

There is one minor consideration, but which is worth mentioning, as its investigation may possibly throw light on the vexed question of authorship ; and that is, the corrections made in the second issue of 1660. It is presumed that the MS. sent to Mr. Garthwait was not the original, in the author's handwriting, but a copy. In the second issue there were not only many corrections, but an important alteration in the title of the book ; the first heading of the title-page, *The Practice of Christian Graces*, was suppressed ; and a large number of curious spellings was modified. Thus in the first issue there is 'wil,' 'acknowledg,' 'bin,' 'judg,' 'shal,' 'al,' 'plaine,' 'fift,' 'divel,' 'befal,' 'meeknes,' 'rayment,' and many other like quaint spellings, which in the second issue are set right. It is possible, however, that this may have been done by the publisher, and not by the author ; because it is also to be noted that some few words



spelt rightly in the first issue are erroneous in the second.

When Dr. Fell edited the seven tracts which he said were by the author of *The Whole Duty*, he complained that writers or booksellers, or both of them together, brought out spurious works, and, in the hope of selling them asserted that they were by the author of *The Whole Duty*. Thus one entitles his book *The Duty of Man*; another, *The Whole Duty of Man laid down in express words of Scripture*; a third, *The Whole Duty of Man, Part II*. Indeed, at the very time he was writing, 1684, he complains of a publisher who was then bringing out *The Art of Patience under all Afflictions, an Appendix to the Art of Contentment*, by the author of *The Whole Duty of Man*. It is therefore not to be wondered at that, a century later, a new and *Improved Duty of Man* was brought out. There were several such books issued, but what was the earliest date at which they appeared is not very evident. In the *London Chronicle* for the 9th of May, 1758, E. Wicksteed of Warwick Court advertises the fifteenth edition of *The New Whole Duty of Man*, and in 1766 was published the twentieth edition. Another modification was brought out by the Rev. Henry Venn in 1763, under the title of *The Complete Duty of Man*, which also went through many editions. It is stated in the life of Venn by his son, 1834, that more than twenty editions have been issued. On its first appearance, in 1763, it is thus mentioned in the *Monthly Review*, xxx., p. 317: "Very strange, that several of our established clergy, who have had a liberal education, should seem ambitious, at this day, of rivalling the old Puritans in absurdity and fanaticism! and under a pretence of supplying the defects, truly, of that excellent and useful tract called *The Whole Duty of Man*, they are presenting us with a wholer duty of man, by introducing a system, or rather a farrago, of such doubtful, dark, and abstruse notions, as the author of the aforesaid tract had very prudently and piously omitted."

About the same time, or a little later, Alexander Hogg published *The New and Complete Whole Duty of Man*, revised, corrected, and improved by J. Worthington, D.D. —I presume the Rev. Joseph Worthington,

LL.D., late of Queen's College, Cambridge, whose *New Universal Prayer Book*, published by Hogg in 1779, was rather severely handled by the critics.

The general conclusions which I have arrived at from a careful consideration of all the facts are: 1. That these seven tracts were not all the work of one author. 2. That the writer of *The Whole Duty* may have been Lady Pakington, but that it is most probable that she was not. 3. That Richard Sterne may have been, and probably was, the author. 4. That this work having been very well received, the expression "by the author of *The Whole Duty of Man*" was assumed by other writers on similar subjects; trusting that the first author, if alive, would not contradict them. 5. That Bishop Fell's statements in this matter must be received with caution.



#### A BIBLIOGRAPHICAL LIST OF THE ENGLISH TRANSLATIONS AND ANNOTATED EDITIONS OF GOETHE'S FAUST.

COMPILED BY WILLIAM HEINEMANN.

[Note.—All quotations of scenes, passages, and verses are taken from Schröder's edition of Goethe's *Faust*, Heilbronn 1881.]

1820.

A Series of (27) Designs to illustrate Goethe's *Faustus*. By M. Retzsch; copied and engraved in outline by Henry Moses. 4to. London.

This is not in the British Museum; the only copy I know of is in the Bodleian Library.

*Blackwood's Edinburgh Magazine*, vol. vii., No. 39, June 1820, contains (pp. 235 to 258) "Horæ Germanicæ: No. V., *The Faustus of Goethe*."

This is a summary of the contents of Goethe's *Faust* (Part I.), with metrical translations of the principal scenes. The author, as we are informed through a note, is not the editor of the "Horæ Germanicæ" (Mr. Gillies), but "another friend, whose contributions in verse and prose, serious and comic, have already very frequently honoured our pages." He is referred to in a later number of the same journal (February 1840) as "a young

Irishman." Shelley says, in a letter to John Gisborne from Pisa, January, 1822 [published in Mr. Forman's edition of *Shelley's Prose Works*, vol. iv. p. 251]: "The translations, both these (accompanying Retzsch's Outlines) and in *Blackwood*, are miserable." But this is hardly just.

The translations comprise the following scenes and passages from *Faust*: "Zueignung," Scene 1 to 4 [Nacht, Gothisches Zimmer,—Vor dem Thor,—Studirzimmer,—Studirzimmer] with the exception of a few short passages. The greater part of Scene 6 [Hexenküche]. The first few lines of Scene 7 [Strasse], and the monologue of Margarethe after her song, "Es war ein König in Thule" in Scene 8 [Abend. Kleines reinliches Zimmer]. The beginning of Scene 9 [Spaziergang]. The monologue and a short piece of the dialogue of Scene 13 [Wald und Höhle]. Scene 14 [Gretchen's Stube]. A few lines from the beginning of Scene 19 [Dom] and Scene 24 from Margarethe's cry: "Weh! Weh! Sie kommen. Bitter Tod!" to the end.

1821.

*Faustus*, from the German of Goethe, illustrated with 26 outline plates by Retzsch, engraved by H. Moses. (*Proof impressions*.) 4to, pp. viii, 86, in the original designed boards. London.

Only the passages relating to Retzsch's pictures are translated; but the omissions are substituted by connecting prose pieces. The editor says in his introduction: "It is not pretended that the following pages contain a full translation of this celebrated drama. The slight analysis drawn up as an accompaniment to Retzsch's Outlines being out of print, the publishers felt desirous to supply its place with a more careful abstract of *Faust*. . . . With this view the most striking passages and scenes of the original have been translated into blank verse and connected by a detailed description in prose." *The New Edinburgh Review* for April 1822 contained, pp. 316 to 334, a notice on this edition by Thomas Carlyle, from which we take the following: "We have felt mortified at seeing the bright aerial creations of Goethe metamorphosed into such a stagnant, vapid *caput mortuum*; and we cannot forbear to caution our readers against forming any judgment of that great foreigner from his present representative; or imagining that 'Faustus' affords even the faintest idea of the celebrated drama, the name of which it bears."

1822.

*The Liberal*. Verse and Prose from the South. Volume the first. 8vo, pp. xii, 399. London.

A periodical published half-yearly, of which only 2 volumes (4 numbers), 1822-23, appeared. The first volume contains, pp. 121 to 137, a metrical translation of the *Walpurgisnacht* under the title "May-Day Night," by Percy Bysshe Shelley. A few passages are omitted. There is an introductory notice by the editor of the paper, from which we take the following lines: "The poetical reader will

feel with what vivacity he (Shelley) has encountered the ghastly bustle of the revellers,—with what apprehensiveness of tact, yet strength of security, he has carried us into the thick of 'the witch element.' These are strong terms of praise for a translation; but Mr. Shelley went to his work in a kindred spirit of genius, and Goethe has so completely made his work a work of creation, it seems a thing so involuntarily growing out of the world he has got into, like the animated rocks and crags which he speaks of, that a congenial translator in one's own language seems to step into his place as the abstract observer, and to leave but two images present to one's mind, the work and himself. In other words, he is the true representative of his author. This is the very highest triumph both of poetry and translation."

A critique on *The Liberal* (8vo, pp. 16, London, 1822) refers thus to Shelley's translation: "It contains energy, though the keeping is coarse. Shelley has endeavoured to enter into the spirit of the original, and his translation is full of poetical beauty; but his knowledge of German was limited, and he has made numerous blunders in translating." This scene was first reprinted in the *Posthumous Poems*, edited by Mrs. Shelley, 1824 (see below), and then in the editions of his works.

1823.

*Faust*, a Drama by Goethe (Part the First) and Schiller's *Song of the Bell*. Translated by Lord Francis Leveson Gower. Large 8vo, pp. iv, 304. London.

This volume also contains a translation of the scene of Lessing's *Faust* quoted in the *Briefe die neueste Literatur betreffend* [Siebenter Brief. Den 16. Februar 1759] and of Schiller's *Partition of the Earth*. There are numerous omissions—"when I (Gower) was convinced of my own inability to transfer their spirit to a translation." (The July number, 1823, of *Blackwood's Edinburgh Magazine* had an excellent notice of this translation, with numerous quotations.)

1824.

*Faustus*, from the German of Goethe, with Retzsch's illustrations, re-engraved by H. Moses. 4to. London.

Posthumous Poems of Percy Bysshe Shelley (edited by Mary W. Shelley), cr. 8vo, pp. xi, 415. London.

Contains, pp. 393-415, scenes from the *Faust* of Goethe, i.e. the "Prolog im Himmel" and the "Walpurgisnacht," the latter being already previously published in *The Liberal*, 1822 (see above). We take the following from a letter of Shelley to Mr. Gisborne, written at Pisa, April 10th, 1822, and published in Mr. Forman's edition of *Shelley's Prose Works*, vol. iv., p. 262: "We have seen here a translation of some scenes, and indeed the most remarkable ones, accompanying those astonishing etchings (Retzsch, 1821) which have been pub-

lished in England from a German master. It is not bad—and faithful enough—but how weak! how incompetent to represent *Faust*! I have only attempted the scenes omitted in this translation." These scenes have been reprinted in the editions of Shelley's Works (which we of course do not mention). Mr. Rossetti, in his edition of the "*Complete Poetical Works of P. B. Shelley*, the text carefully revised, with notes and a memoir, 3 vols. 8vo, London, 1878," gives in a note to these scenes (pp. 320 to 335) three passages from a much earlier translation in English prose (probably 1815), by Shelley. This is full of blunders and mistakes, done as a mere exercise in acquiring the language. It was reprinted in Mr. Forman's edition of *Shelley's Prose Works*, vol. iii., pp. 321 to 325, where we are informed that the whole translation described is in Sir Percy Shelley's possession, and it is not thought worth while to publish it entire. This was therefore probably the very first attempt made to translate Goethe's *Faust* into English.

1825.

*Faust*, a Drama, by Goethe, and Schiller's *Partition of the Earth*, and *Song of the Bell*, translated by Lord Francis Leveson Gower. 2 vols., new (2nd) edition, 8vo, with plates. London.

1828.

*Faust*. By Goethe. From the German. By John Anster. 8vo. London.

Bayard Taylor, in his Introduction to his edition of Goethe's *Faust*, Part II.: "Those (translations) of Bernays, Macdonald, and Gurney are characterized by knowledge of the text, but give no satisfactory clue to the author's design; while that of Dr. Anster, the most readable of all, and showing a farther insight into the meaning, is a very loose paraphrase rather than a translation." This first edition of Anster's translation is only quoted in a "Bibliography of some English Translations of Goethe's *Faust*" which appeared in the *Literary World*, Boston, August 13th, 1881. The edition published in 1864 contains the following note: "Anster's *Faust* was originally published in 1835." I have never seen a copy of this edition of 1828.

*The Foreign Review and Continental Miscellany*, vol. i. No. 2 (8vo, London 1828), contains, pp. 429 to 468, in a notice on "Goethe's Sämmtliche Werke-Vollständige Ausgabe letzter Hand: First portion, voll. i.—v., 16mo and 8vo, Stuttgart und Tübingen 1827" translations from the third Act of Goethe's *Faust*, Part II. They are—I think—by the reviewer, Thomas Carlyle. The article was reprinted in the "Critical Miscellaneous Essays, collected and republished by Th. Carlyle, 5 vols. 12mo, London 1840"—vol. i., pp. 183—247, under the title of "Goethe's Helena."

1832.

*The Athenæum* for January 7th, 1832, No 219, contains, on page 5, under the heading "Original

Papers," a translation of "Faust's Curse," (v. 1230, "Wenn aus dem schrecklichen Gewühle," to v. 1253, "Und Fluch vor allem der Geduld!") "[From Goethe.] By Thomas Carlyle." This translation is very fine; we will therefore reprint it here. It bears a rather peculiar motto:—"Our armies swore terribly in Flanders," said the Corporal, "but it was nothing to this."

"If, through th' abyss of terror stealing,  
Those touching sounds \* my purpose † stay'd—  
Some lingering touch of childish feeling,  
With voice of merrier times betray'd,—  
I curse the more what'er environs  
The cheated soul with juggling shows,  
Those heart's allurements, fancy's syrens,  
That bind us to this den of woes.  
A curse on all, one seed that scatters  
Of hope from death our name to save;  
On all as earthly Good that flatters,  
As Wife or Child, as Plough or Slave;  
A curse on juice of Grapes deceiving,  
On Love's wild thrill of raptures first;  
A curse on Hoping, on Believing,  
And Patience more than all be curst!"

1833.

*Faust*: a dramatic poem, by Goethe. Translated into English prose, with remarks on former translations, and notes. By the translator of Savigny's *Of the Vocation of our Age for Legislation and Jurisprudence*. 8vo, pp. lxxxvii, 291. London.

This is the first edition of A. Hayward's celebrated translation. Two impressions were struck off in 1833, of which the first was not published and only for private circulation. It was then reprinted for sale, and published under the above title, anonymously. The copy belonging to the British Museum (638. g. 5) has the following MS. letter prefixed to it:—

"I, PUMP COURT, TEMPLE,  
"April 11, 1833.

"SIR,—I have no excuse to offer for intruding this book on your attention but that which your distinguished place in literature supplies me with. I notwithstanding hope you will allow me to present it to you as a humble token of admiration and respect.

"I have the honour to remain your obedient servant,  
"A. HAYWARD."

The "Zueignung" and the "Prolog auf dem Theater" are omitted in the translation, but are added at the end in an appendix. See *Bibliographical Catalogue of Privately Printed Books*. By J. Martin, 2nd edition. 8vo, pp. xxv, 593 (London) 1854.

*The Foreign Quarterly Review*, vol. xii., No. xxiii., pp. 81—109, July 1833, contains in a notice on *Goethe's Nachgelassene Werke*, voll. i.—v., Stuttgart and Tübingen, 1833, a full account of the contents of

\* Of the Christmas hymns from the neighbouring church.  
† Of suicide.

the second part of Goethe's *Faust* by A. Hayward, with numerous passages from his translation.

1834.

*Faust*: a tragedy (Part I. [in five acts]). By J. W. von Goethe. Translated into English verse, with notes and preliminary remarks by J. S. Blackie. 8vo, pp. liii, 288. Edinburgh and London.

Blackie has omitted the "Prolog im Himmel," and he gives his reason for doing so in a "Postscript." He does not think "that the tone of careless familiarity in which things divine are spoken of, was in any wise worthy of the great poet from whom it came," but he then adds a full account of it, with a few translations of the less "improper" lines. The notes are very complete. There is a "Translator's Dedication" "An Goethe" prefixed to the volume, winding up thus: "Und wenn du mich nicht loben kannst, verzeihe!" Still Clarke, with his accustomed bitterness, in the preface to his translation of Goethe's *Faust*, Freiburg, 1865, page xi., observes: "The author (Blackie) shews a modest Scotch conceit, which I believe is not singular, but certainly unpleasant."

*Faust*: a Dramatic Poem, by Goethe. Translated into English prose, with remarks on former translations, and notes. By A. Hayward, Esq. Second edition, to which is appended an abstract of the continuation, with an account of the story of *Faust* and the various productions in literature and art founded on it. 8vo, pp. cviii, 350. London.

The "Zueignung" and the "Prolog auf dem Theater" are replaced (see first edition 1833).

*Faust*: a Tragedy (Part the First); translated from the German by D. Syme. 12mo. Edinburgh.

*Faust*, by Goethe. Translated by Ch. Knox, London.

This edition is only mentioned in a "Bibliography of some English Translations of Goethe's *Faust*," which appeared in the *Literary World*, Boston, 13th of August, 1881. I have never seen a copy, nor is there any notice of it in the edition of Knox's translation published in 1847.

*Faustus*, a Tragedy. (Part I.) Translated from the German of Goethe. 16mo, pp. viii, 231. London.

In blank verse: anonymous. From the preface: "I have not translated the 'Prologue in Heaven,' as I cannot but think that the tone of levity with which it treats matters of the most sacred nature must be repugnant to English feelings. I have also

omitted the 'Prologue on the Stage' and the 'Intermezzo,' as not possessing any particular interest to the reader."

Goethe's *Faust*, Part I., illustrated with (26) outlines, by M. Retzsch, engraved by H. Moses. Obl. 4to. London.

[*Faust*: a Serio-comic Poem, with twelve outline illustrations by A. Crowquill. 4to, pp. 32, 12 plates. London.

"Dedicated to Thomas Scott, Esq." Travesty on Retzsch's Outlines. A. Crowquill is a pseudonym for Alfred Forrester.]

1835.

*Faustus*: a Dramatic Mystery; *The Bride of Corinth*; *The First Walpurgis-Night*. Translated from the German of Goethe, and illustrated with notes, by J. Anster. Post 8vo, pp. xiv, 491. London.

The *Faust* of Goethe, attempted in English rhyme. By the Hon. Robert Talbot. Large 8vo, pp. xv, 263. London. (Dedicated to Thomas Carlyle.)

1836.

Original Poems. Translations of *Demetrius*, part of *The Bride of Messina*, and three scenes from *Faust*. By Ch. Hodger. 12mo, pp. 240. Munich.

Contains *Faust's* first monologue and scene with the "Erdgeist," verse 1 to 168 ("Der trockne Schleicher stören muss"). Scene 13 ("Wald und Höhle"), and Scene 24 ("Kerker").

Goethe's *Faust*, Part II., illustrated with 14 outline illustrations, by M. Retzsch. Obl. 4to. London.

*Faust*: a Tragedy, by Goethe; German text with English notes. 12mo. London.

1838.

*Faust*: a Tragedy, in two Parts. By Goethe. Rendered into English verse. 2 vols., post 8vo, pp. xxiv, 267, 379. London.

This translation was printed anonymously in an edition of only fifty copies. There is a poetical "Introduction to the Translation," beginning thus:

"For the profound work Goethe hath created  
An English dress I fashion and fit on:  
And all who will may here find plainly stated  
My notion of HIS notions—right or wrong," etc.

The translation is not strictly in the metres of the original, but the author has very successfully endeavoured to render in English the beautiful music of Goethe's verses.

*Faust*: a Tragedy. By J. W. Goethe. Part II., as completed in 1831, translated into English verse (by John Macdonald Bell, Esq.). 8vo. Dumfries.

A limited number of copies only were struck off.

1839.

*Faust*: a drama. Translated into English Prose by J. Hills. 8vo. London.

I take this from Engel's *Literatur der Faustsage*, which is appended to his edition of the *Volks-schauspiel Doctor Johann Faust* (Oldenburg, 1874), page 49, no. 315. It is contained in no English catalogue, and I have not been able to find a copy. I very much doubt its ever having existed. It is not to be confounded with Hill's translation in verse, London, 1840.

*Faust*: a Tragedy. Part I. By J. W. von Goethe. Translated into English Verse, with notes, by J. Birch, Esq. Embellished with 29 engravings on steel (by J. Brain), after Moritz Retzsch. Large 8vo, pp. xiv, 276, and 29 plates. London and Leipzig.

(Dedicated to the Crown Prince of Prussia.) Talbot, in a note to the preface of his translation: "While this edition was preparing for the press, a new translation of *Faust* appeared from the pen of a Mr. Birch. From the few pages I have been able to read of this publication, I feel no great alarm in the idea of encountering the rivalry of that gentleman."

Goethe's *Faust*. Mit gegenüberstehender englischer Uebersetzung und erklärenden Noten versehen vom Honorable Robert Talbot. Erster Theil. The *Faust* of Goethe, Part I. Translated into English rhyme by the Hon. Rob. Talbot. Second edition, revised and much corrected, with the German text on alternate pages and additional notes. 8vo. pp. xxiv. 569, London.

Goethe's *Faust*. Parts I. and II. Translated into English from the German, partly in the metres of the original, and partly in prose. By L. J. Bernays. (New edition.) 8vo. London.

Goethe's *Faust*. Part II. Translated from the German, partly in the metres of the original, and partly in prose. With other poems, original and translated. By Leop. J. Bernays. 8vo, pp. xx, 268. London.

Contains a "Note on the Cabiri," by the Rev. J. B. Deane.

*Ceracchi*, a Drama, and other poems. By S. Naylor. [Not published.] Cr. 8vo, pp. ix, 173. Maidenhead (printed).

Pages 47—95, "Passages from *Faust*," translated into English in the original metres. Contains Scene 1 (Nacht), verse 1 to 430 ("Die Thräne-quillt, die Ende hat mich wieder"). Scene 4 (Studirzimmer), from verse 1282 ("Hör' auf mit deinem Gram zu spielen) to verse 1719 ("Ich gratulire dir zum neuen Lebenslauf!"). Scene 8 ("Abend. ein kleines reinliches Zimmer"). Scene 15 (Marthen's Garten) from verse 3061 ("Versprich mir Heinrich! . . .") to verse 3112 ("Warum nicht ich in der meinen"). Scene 14 (Gretchen's Stube). Scene 19 (Dom).

1840.

*Faust*, by Goethe. Translated into English prose, with remarks on former translations, and notes, by A. Hayward. Third edition, 8vo. London (and New York).

*Faust*, a Tragedy by Goethe. Translated into English verse (with notes), by John Hills, Esq. 16mo, pp. xxi, 369. London and Berlin.

*Faust*. Parts I. and II. With other poems, original and translated, by J. L. Bernays. 8vo. Carlsruhe.

*The Drama of a Life*. By John Edmund Reade, Esq. Poems and translations from Goethe. Cr. 8vo, pp. xiv, 162. London.

Pages 1—121, "The Drama of a Life," pp. 122 to the end, "Poems and Translations from Goethe"; p. 129, Fragments from Goethe: from the *Faust*; Chorus of Angels in Heaven, from the "Prolog in Himmel;" Faust's Monologue "Erhabner Geist," etc.; Margaret's Prayer to the "Mater Dolorosa." Then follows, p. 134, "Mignon's Song" ("Kennst du das Land . . ."), paraphrased from *Wilhelm Meister*; p. 136, "The Walpurgis Night," translated from the *Faust*.

1841.

*Faustus*: a Dramatic Mystery; *The Bride of Corinth*; *The First Walpurgis Night*. Translated from the German of Goethe, by John Anster. 16mo, pp. xlvii, 283. Frankfurt-a.-M.

(Jügel's Pocket Novelists.)

*Faust*, a Tragedy by Goethe (Part I.); translated into English verse by Lewis Filmore. 8vo, pp. vi, 64. London.

(Smith's Standard Library. With a preface and notes.)

1841 (?) n. d.

Goethe's *Faust*, (Part I.,) translated into English verse. By Sir George Lefevre. 16mo, pp. ix, 202. London.

(Dedicated to Count Aug. Potocki.) W. B. Clarke in the Preface to his translation of Goethe's *Faust*, Freiburg, 1865, calls this translation a "Fragment." I only miss the "Walpurgisnachts-traum."

(To be continued.)



## REVIEWS.

*Aungervyle Society*.—No. 7, *Fragments of Ancient Poetry*, 1760. Nos. 8, 9, *The Romance of Octavian*, circa 1250. Nos. 10, 11, *The Imprisonment and Death of Charles I.* Edinburgh: Privately printed for the Aungervyle Society, 1882. 8vo.

This active young society continues to select curious and interesting works for publication. We find the following particulars respecting the various editions of Macpherson's *Ossian* from 1760 to 1847 in No. 7:—

1. *Fragments of Ancient Poetry*, 8vo, Edinb., 1760. 2. *Fingal and other Poems*, 4to, London, 1762. 3. *Tamora and other Poems*, 4to, 1763. 4. *Poems of Ossian*, 2 vols., 8vo, London, 1765. 5. *Ibid.*, 2 vols., 8vo, London, 1773. 6. *Fingal and other Poems*, 4to, London, 1776. 7. *Poems of Ossian*, 4 vols., 8vo, Frankfurt, 1783. 8. *Ibid.*, 2 vols., 8vo, London, 1784. 9. *Ibid.*, 8vo, Edinburgh, 1792. 10. *Ibid.*, 2 vols., 8vo, London, 1796. 11. *Ibid.*, 2 vols., 8vo, Edinburgh, 1805. 12. *Ibid.*, 2 vols., 12mo, Edinburgh, 1805. 13. *Ibid.*, 3 vols., 12mo, London, 1805. 14. *Ibid.*, 2 vols., 12mo, London, 1806. 15. *Ibid.*, 2 vols., London, 1806. 16. *Ibid.*, 2 vols., 8vo, London, 1807. 17. *Ibid.*, 2 vols., 8vo, Edinburgh, 1812. 18. *Ibid.*, 3 vols., 12mo, London, 1812. 19. *Ibid.*, 2 vols., 8vo, London, 1822. 20. *Ibid.*, 2 vols., 12mo, Edinburgh, 1840. 21. *Ibid.*, 24mo, London, 1847. *Ossian* has been translated into Greek, Latin, Italian, French, Spanish, German, Dutch, Swedish, Danish, and Russian.

*The Romance of Octavian*, abridged from a MS. in the Bodleian Library, and printed by the Rev. J. J. Coneybeare, in 1809, is reprinted with additional notes by Mr. E. M. Goldsmid. It is well worthy of being more widely known. The account of Charles I. is extracted from *The Memoirs of Edmund Ludlow the Regicide*, and a collection of original documents relating to the king's trial is promised as an appendix in the next number. We wish the Aungervyle Society, and its energetic secretary, Mr. E. M. Goldsmid, every success. It is doing good work, and its publications are planned in a catholic spirit.

*Gloucestershire Notes and Queries*. Edited by the Rev. BEAVER H. BLACKER. Parts 14, 15. London: Kent and Co. 1882. 8vo.

Mr. Blacker continues the number of his *Notes and Queries* from 506 to 626, and he has given a consider-

able amount of valuable information in these two parts. Although the subjects treated of relate particularly to Gloucestershire, they are such as all Englishmen will be interested in; and the following quotation is therefore placed on the cover with considerable appropriateness:—"Histories of counties, if properly written, become works of entertainment, of importance, and universality. They may be made the vehicles of much general intelligence, and of such as is interesting to every reader of a liberal curiosity. What is local is often national." There is a large proportion of biographical particulars, which cannot fail to be useful to the compiler of a *Biographia Britannica* when this long-needed work is seriously taken in hand. We notice a valuable article on the Rectors of Uley, one of the most famous of these being Sir Herbert Croft, afterwards Bishop of Hereford.

*A Catalogue of Rare, Curious, and Valuable Old Books on sale by Alfred Russell Smith, 36, Soho Square, 1882.* Sm. 8vo, pp. iv, 528.

Mr. Russell Smith's catalogues are always interesting, and this one contains a specially large number of those books which are desiderated by the book-lover. The catalogue is arranged in alphabet, but in the alphabet there are a goodly number of classified headings, such as Bibliography and Printing, Dramatic History, Pedigrees, Popular Antiquities, and other interesting subjects of a like kind, besides headings of most of the counties. The volume is handy, and forms a useful work of reference.

*The English Citizen: his Rights and Responsibilities. Central Government.* By H. D. TRAILL, D.C.L. *The Electorate and the Legislature.* By SPENCER WALPOLE. *The Poor Law.* By T. W. FOWLE. London: Macmillan and Co. 1881. 3 vols., sm. 8vo.

The want of information in a handy form on the various divisions of our constitutional system must be frequently felt by those who have at different times political duties thrust upon them. This series which Messrs. Macmillan have commenced is therefore likely to be welcomed by many persons as giving such information; and it is to be hoped that the writers in our political newspapers may learn from these volumes something of our constitutional history, about which many of them appear at present to be lamentably ignorant. Mr. Traill, in his volume on Central Government, deals with the Cabinet and the various executive offices. Each of these offices deserves a volume to itself, and it is little credit to the civil service that some of their number have not ere this compiled satisfactory histories. Of course, with only 162 pages at his disposal, Mr. Traill cannot spare much space for historical particulars, but the present condition of the executive is well stated.

Mr. Spencer Walpole traces the history of parliament from early times, and shows how the power of the House of Lords has decreased as that of the House of Commons has increased. He then treats of parliamentary qualification, of prerogative and privilege, of bills, supply and order, and obstruction. He has written a most interesting work, but his opinions are frequently expressed with too much of the partisan spirit to be suitable for a manual of this character.

Mr. Fowle has succeeded in condensing the mass of material at his disposal relating to the Poor Laws into a very handy and satisfactory form; and this is no mean achievement, considering the difficulties that beset the subject. The principles that underlie all attempts at Poor Law relief are considered first, and subsequent chapters deal with Institutions, History, Reform, Administration, and Statistics.



## NOTES AND NEWS.

AMONGST the resolutions adopted by the Artistic Congress, which met at Antwerp some five years ago (in connection with the Rubens festivities), was one to the effect that all the writings bearing reference to the works of the great painter, or to his personal history, which had been given to the world during the hundred years which followed his death, should be collected and published. According to the *National Zeitung* of Berlin, the time which has elapsed since 1877 has not sufficed for the due carrying out of this plan, and hence additional interest attaches to the publication by Herr Rosenberg of a collection of Rubens' letters. In addition to those specimens to be met with in the works of Gachet, Carpenter, Sainsbury, Cruzada, Villamil, Ruelens, Gachard, etc., there appears for the first time in the above work a collection of letters addressed by the artist during the period from 1603 to 1608, to the Duke of Mantua and his secretary of state, Annibale Chieppio. The merit of discovering these letters in the archives of Mantua is ascribed to Armand Baschet, who published a French translation of them in the *Gazette des Beaux-Arts* some fifteen years ago. It is remarked, however, by our German contemporary, that a comparison of the original text with Baschet's French translation shows how difficult it is for the full effect of the Italian originals to be fully reproduced, even by the most conscientious and accurate translation. The twenty-seven letters referring to Mantua are followed by upwards of a hundred addressed to different personages of note. There are also embodied in the work some fifty others, which bear reference to the diplomatic missions in which the artist was from time to time engaged.

A HISTORY of Printing from Gutenberg to the present time, with special reference to technical improvements, has lately been published by Messrs. Hartleben, of Vienna. The author is Karl Faulmann, and the work is illustrated with fourteen plates and upwards of 300 woodcuts.

AN American paper contains the following particulars of a clever fraud:—Three valuable foreign books, worth at least £6000, came to the custom-house, at New York the other day, but were detained by the authorities. The leaves of the books, which are large and bulky, with ancient bindings, had been carefully cut through the middle of the pages, leaving a good-sized square receptacle in each volume. Into these holes were compactly placed a considerable quantity of valuable diamonds and jewellery.

THE annual Report of the Smithsonian Institution for 1880 contains, what has long been wanted, a valuable "Bibliography of Anthropology." It is arranged under Anthropogeny, Archæology, Biology of Man, Comparative Psychology, Ethnology, Glossology, Comparative Technology, Sociology, Daimonology, and Instrumentalities of Research. Although this bibliography cannot be said to be complete, it forms a good basis for future work.

A "Contribution to the Bibliography of Methodist History," by S. W. Williams, is mentioned in *The Publishers' Weekly* (New York), as to be found in the *North-western Christian Advocate* for May 31.

AN article on the publishing house of F. and T. Clark, of Edinburgh, is contained in the July number of the *Bookseller*.

THE sale of the third portion of the great Sunderland Library commenced on Monday, the 17th ult. The alphabet is carried down to Martinellus, and the Catalogue, as might be expected, contains a large number of remarkable entries. There are editions principes, books printed on vellum, books relating to America, and some rare English works, such as Lydgate's *Siege of Troy* (Pynson, 1513), Gower's *Confessio Amantis* (Berthelet, 1532), and the old Chronicles.

PROF. EDWARD S. HOLDEN has been engaged for several years on the study of the works of Sir William Herschel. He has now completed a very valuable bibliography and synopsis of these scientific writings, which is printed in the Smithsonian Report for 1880. This is divided under six headings:—1, Introductory Note; 2, List of the published writings of William Herschel on astronomical subjects, in chronological order; 3, List of works relating to his life and writings; 4, List of his published portraits; 5, Synopsis of his scientific writings published in the Philosophical Transactions of the Royal Society; 6, Subject Index. Professor Holden has been assisted by Dr. Hastings, who has analyzed the papers in physics.

THE fourth portion of the library of M. A. Firmin-Didot was sold in Paris from 12th to 17th of June. Among the forty-five MSS. then disposed of was a Psalter and Book of Prayers which contained many beautiful miniatures, Missal of Monte Cassino, 1404, several Books of Hours, one of the fifteenth century, containing nearly 400 miniatures, once the property of Louis XV., one made for King René of Anjou, one for Marguerite of Rohan, countess of Angoulême; another with 107 miniatures executed for Anne de Beaujeu, Regent of France, and another for Louis XII.; also several treatises of Leonardo da Vinci, and drawings from Poussin. Some of the books are in bindings made for kings and other celebrities.

WE learn from the *Bibliographie de la France* that in the exhibition of the "Union Centrale des Arts Decoratifs," which is to be held in the Palais de l'Industrie, Paris, in September, the principal industries concerned are those dealing in Paper. These will be divided into two sections—the *book* and the *picture*; under the first heading will be classed all the products of printing, and under the second those of engraving. There will be a retrospective

museum, which will represent good specimens of the arts of the past relating to furniture, costume, books and engravings. In the modern exhibition prizes will be given. Any English booksellers or bookbinders wishing to take part should send to the office, Place des Vosges 3, Paris.

WITH respect to his article on Martin Lister's edition of Apicius, the Rev. Richard Hooper writes that he has found, from Dr. Munk's Roll of the College of Physicians, that John Hutton, M.D., F.R.S., was the chief and confidential physician to King William III. Mr. Hooper also says that he has no doubt that Sir Richard Buckley was Sir Richard Bulkeley, an Irish baronet. William Gore is the only name, therefore, now left unidentified, and we hope some correspondent will be able to say who he was.

THE following item from the *Gentleman's Magazine* for 1784 (p. 729) will doubtless interest our readers. It is said to be "copied from original MSS. of the last century":—"In 1668 there was a lottery of books in which were 16,840 tickets. The prizes to be advertised in the *Gazette*, as soon as ready. Among the books were several 'Imperial and Royal Bibles,' Tempest's Ovid, Æsop in folio, with a second edition of Æsop, of Mr. Ogleby's own invention, and the China book,—both excellent books never yet extant; the whole impression being vended this way, and never like to be printed again."

THE committee of the Bookbinders' Pension and Asylum Society intend building two additional almshouses as a completion and frontage of one wing of their Asylum in Ball's Pond Road. These are to be called the Ferguson Cottages, as a monument to the memory of the late Mrs. Georgina Ferguson, who by will bequeathed the sum of 1,100*l.* to the Society. There are two cottages also to be added to the other wing, the cost of the building of which will be defrayed out of the jubilee fund, which was raised at a banquet presided over by Lord Houghton, and contributed to by the employes in the trade. The committee hope to be able next year to elect an additional Ferguson pensioner and a jubilee pensioner.

THE growing custom of adding a bibliography to such works as are published on any particular subject is alluded to with approval in the June number of the *Polybiblion*, and mention is made of some French official publications which contain such bibliographies.

THE Prize Brunet has been awarded by the Académie des Inscriptions et Belles Lettres, Paris, to M. Schwab for a bibliography of Aristotle.

M. ANTOINE VERNIER of Brioude has published a pamphlet on the establishment of the printing press at Clermont-Ferrand, entitled "Note sur le premier livre connu imprimé à Clermont en 1523." The printer was Jacques Mareschal, who obtained in 1522 a privilege to print and sell "les livres tant de brevieres, messels, que petites heures aux usages de Clermont et Saint-Flour en Auvergne."

## CORRESPONDENCE.

### COLERIDGE'S MARGINALIA.

THIS communication is the result of a hint thrown out in a former number of THE BIBLIOGRAPHER. On the fly-leaf of a grammar printed by T. Schofield in 1793, and entitled, "*Tabula Linguarum: being a set of Tables exhibiting at sight the declensions of Nouns and Conjugations of Verbs.*" . . . In eight Parts. . . . London: Printed for the Author, and sold by Mr. Murray, No. 32, Fleet Street, 1793, I find a few sentences signed (apparently) S. T. Coleridge. They are as follows: doubtless commonplace enough now, nearly a century off. "So deeply had Roman Wisdom impressed the fairest characters of the Roman minds, that to this very hour, if we except a comparatively insignificant portion of Arabic derivatives, the natives of the Peninsula speak a language less differing from the Romana Rustica, or Provincial Latin of the times of Lucan and Seneca, than any two of its dialects from each other. S. T. COLERIDGE."

The book is compiled by one "H. C.," who writes from "Academy Mount Pleasant, Liverpool, March 1st, 1793." Can any one tell me who the author was?

DAVID YENDALL CLIFF.

Leads.

### ARNOLD FREITAG OF EMMERICH.

SOME time ago a volume came into my possession, about which I have learned so little, after having made every effort in my power, that I wish now to lay the matter before the readers of THE BIBLIOGRAPHER, in hope of eliciting information on the subject.

The title is—"Mythologia | Ethica, | Hoc Est | Moralis philosophia per fabulas brutis attributas, tradita, amoenissimum | viridari- | um: In quo humana vita la-byrintho demonstrato virtutis | tis semila pulcherri- | mis præceptis, veluti | Thesei filo docet.<sup>2</sup> | Artificiosiss<sup>a</sup> nobilissimorum sculptorū | ionicib<sup>9</sup> ab Arnoldo Freitagio Em- | blicensi, latine explicatis, ari incisum. | Antverpia, | Philippo Gallao Christophorus Plantinus excudebat. | M.D.LXXIX. |

It is a quarto measuring 7½ × 5½ in. The collation is: Title, Dedication 3 ll., Sigs. A—P in 8°, Q 6 ll., R 4 ll.

It is dedicated "Abrahamo Ortelio Hispaniarum Regis Geographo, et Andreae Ximenio Lysitano." The date of the dedication is given as follows: "Antverpiæ anno restitutæ salutis cIo. Io. LXXIX. Nonis Iunii." There are one hundred and twenty-five etchings, measuring generally 3½ × 4½ in. within the marginal line. They are of unequal execution—some are very cleverly drawn, whilst others are without merit—but nearly all are interesting as containing representations of the dress, conveyances, harness, domestic utensils, tradesmen's tools, and buildings of the sixteenth century.

In the dedication Freitag thus writes of his book: "Præterea vt omnium non artificum modò liberalliorum cœtui, pictorum dico, sculptorum, architectorum & similium hunc libellum, quo nihil in eo genere, vel ipsorum iudicio, hactenus præiit elaboratius, commen-



datiorem redderemus, verumetiam iis nationibus eius faceremus copiam, ac muta quæ in eo sunt animantia redderemus vocalia, qui neutrum istarum linguarum, quibus hactenus editus est, callent."

For some time I could find no mention of this book in any work on bibliography, nor in any library or sale catalogue; but through the kindness of Mr. Clark, librarian to the Faculty of Advocates, Edinburgh, I was directed to this notice of the Author in Michaud's *Biographie Universelle*, Paris 1816, tom. xvi., p. 59:—

"Il y a eu d'autres médecins distingués du nom de FREYTAG, tels que, Arnold, né à Emmerick, vers 1560, et que Foppens fait professeur de médecine à Groningue, dans un temps où cette ville n'avait pas d'université. On a de lui: I. *Mythologia ethica*, Anvers, 1579, in 4°. II. Quelques traductions latine, comme du Traité italien de Balthasar Pisanelli des aliments et des boissons, Herborn, 1593, in 12°; de l'ouvrage de Duplessis-Mornay sur la vérité de la religion chrétienne, ibid., 1602, in 12°; d'un Opuscule espagnol, intitulé: *La Médecine de l'Âme, ou l'Art de mourir*, Brème, 1614, in 12°. Le traité de *Unguento armario* lui été attribué par erreur; il est du précédent (Jean Freytag)."

Supposing the date given above to be correct, Arnold Freitag would have been only nineteen years old when the *Mythologia Ethica* was published, which is rather improbable, considering the number of plates he would have to etch, besides writing the text.

The following questions suggest themselves in regard to the etchings—Did Freitag execute any others for subsequent works published by him, or was this merely a juvenile effort followed by no other?

The text calls for no special remark; at the top of each left-hand page stands the name of the Fable, followed by the Fable itself in italics, then a moral or application completes the page; a motto stands at the top of the right-hand page, with the etching underneath, and one verse or more of the Bible (Vulgate version) in italics, at the foot of the page.

J. P. EDMOND.

#### SIXPENNY BOXES.

MR. THOMS, in *The Nineteenth Century* some few months ago, gave some capital stories of his adventures among the sixpenny boxes of second-hand books. I have an adventure to tell. It does not lay claim to so much distinction as those of Mr. Thoms, but it is at least a curious one and well illustrative of the book-searcher's adventures. My friend Mr. James Britten, the well-known plant-lore scholar, has been collecting for some years the set of twenty-four volumes of that curious annual *Time's Telescope*. He had two duplicates for 1825 and 1826, and these he gave to me. One day last January I was engaged to dine with him at Isleworth. On my way through Leicester Square in the middle of the same day I passed a second-hand book shop; and picked out from the sixpenny box a volume of *Time's Telescope* for 1816. In the evening I showed my treasure with great contentment to my friend, expecting congratulations. But, to my surprise and discomfiture, a mysterious look passed over his face,

then followed a quick migration to his bookshelves, then a loud hurrah and an explanation that this very "find" of mine was the *one* volume he wanted to complete his set, the one volume he had been in search of for some considerable time. I left that book at Isleworth, of course, and added this anecdote to my little stock. Mr. Lang has given us some instalments of second-hand book stories in his excellent work *The Library*. No doubt many readers of *THE BIBLIOGRAPHER* are able to contribute others, and they cannot but be amusing.

G. LAURENCE GOMME.

[Only the other day a well-known book-lover told us some interesting stories of his adventures, and one of these is specially worth setting down here on account of its curiosity. Our friend picked out of a rubbish heap on a country bookseller's floor a little old book of poetry with the signature of "A. Pope." Subsequently he found a MS. note in a book on the shelves of a public library referring to this very copy, which the writer of the note stated had been given to him by the poet Pope.—ED.]

#### ITALIAN OROSIOUS.

I SHOULD feel very much obliged if any of your readers could inform me what is the date of an edition of "*Orosius*," translated into Italian, and whether it is a scarce book. It is printed in running type, similar to Aldine books, and has neither numbers to the pages nor catch-words, and is without printer's name and date.

I should also feel much obliged if any one could tell me whether Erasmus' *Enchiridion Militis Christiani*, printed in English, and bearing the date 1518, is of any rarity.

The *Orosius* has the spaces left for the capital letters, similar to the Aldine books.

ED. G. DUFF.

#### THE Εἰκὼν βασιλική.

THERE is a curious misprint on the title-page of some copies of a "1648" edition of the *Εἰκὼν βασιλική*, which may some day be of use in a question of bibliography. It was pointed out to me by John F. Bulley, Esq.

The motto on the title-page of the ordinary editions is "Bona agere, & mala pati Regium est." So it runs in all the Bodleian copies, and, as I am informed, in all those at the British Museum. In fact, no one has noticed any variation from the true reading. But in a copy—which may perhaps be best distinguished from others by noting that above the date "M. DC. XL. VIII" is a dark ornament formed of two square blocks with designs resembling those found on encaustic tiles, and which consists of pages [8] + 270 + [2] (blank) + 16 ("A perfect copie of prayers," etc.) + 1 leaf of errata—the motto runs "Bona agere, & mali pati, Regium est."

The fact would be insignificant but for two circumstances. (1) On the title of my copy is written by a contemporary hand "precium 2<sup>d</sup> 6<sup>d</sup> emptus 23 Apr. 1649," showing the price, and that it is a genuine

edition. (2) In a 1649 edition in my possession the error is literally repeated, which almost constitutes a proof that the book was reprinted from the first-mentioned edition.  
"FORAS."  
*Oxford.*

#### DUMMY BOOK TITLES (I. 161; II. 44, 53).

IN connection with this subject, the accompanying page of imaginary advertisements and "Opinions of the Press" may not be uninteresting to the readers of THE BIBLIOGRAPHER. It is extracted from an article entitled "Authors and Publishers," contained in the volume for 1854 of the *New Quarterly Review*.

S. A. NEWMAN.

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SOME years ago, when Lord Dufferin was Governor-General of Canada, I spent a day with one of his tenants in a farm adjoining the family residence at Clandeboye, near Belfast. He was kind enough to show me through the grounds, and obtain permission to see the library and paintings. I well remember being much amused on reading the titles on a sham book door leading from the library to another room. I took no notes at the time, but recollect many of them had reference to living members of the Houses of Parliament: only one wells up in my recollection. of the Member for Rochdale, which I think was "Potter's Maiden Speeches." Perhaps this note may serve to suggest a list from some of your Belfast readers.

J. G.

MR. TEMPANY points out that the title in the list of Dickens's sham books printed in the last number should be "Orson's Art of Etiquette," not "of Phignette," as there printed. He also notes that Professor Ward in his *Life of Dickens* speaks of these book-backs as being still at Gadshill Place.

The following Booksellers' Catalogues have been received:—

Bennet (W. P.), Birmingham; Claudin (A.), Paris; Georg (H.), Bâle; Gilbert and Co., Southampton; Gregory and Son, Bath; Kerr and Richardson, Glasgow; Kinsman (J.), Penzance; Meehan (B. and J. F.), Bath; Rimell (J.) and Son, 91, Oxford Street; Robson and Kerslake, 43, Cranbourne Street, Leicester Square; Salkeld (J.), 314, Clapham Road; Smith (W. J.), Brighton; Woodward (Charles L.), Fourth Catalogue of American Topographs, 78, Nassau Street, New York.

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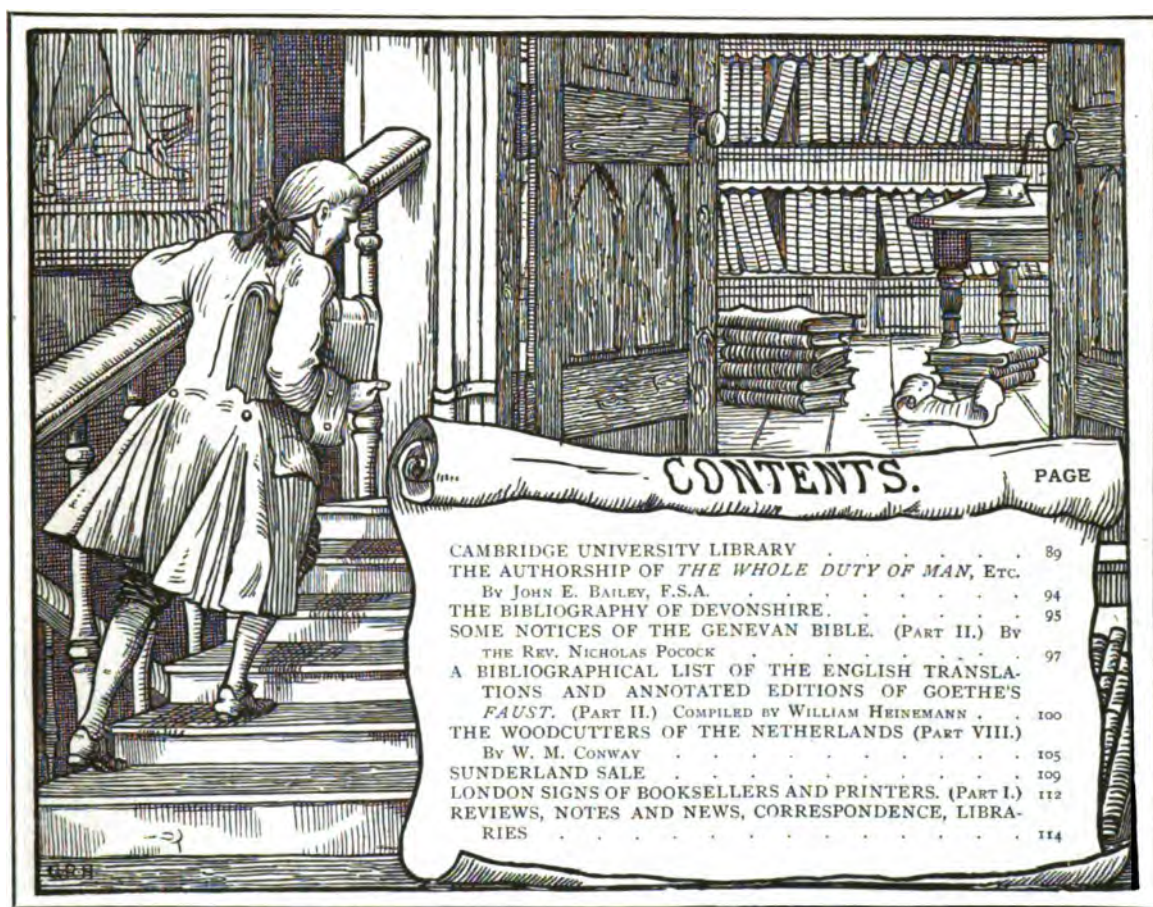
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September, 1882.

# THE BIBLIOGRAPHER

*A Journal of Book-Lore.*



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NEW YORK: J. W. BOUTON.

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LONDON, 1882-1887

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Compiled by  
AKSEL G. S. JOSEPHSON

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BOSTON:  
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1904

**The Bibliographer.** A journal of book-lore.

Vol. I. December 1881-May 1882. Vol. II. June-November 1882. Vol. III. December 1882-May 1883. Vol. IV. June-November 1883. Vol. V. December 1883-May 1884. Vol. VI. June-November 1884. London: Elliot Stock, New York: J. W. Bouton. 1882-1884.

**Book-lore:** a magazine devoted to old-time literature.

Vol. I. December 1884-May 1885. Vol. II. June-November, 1885. Vol. III. December 1885-May 1886. Vol. IV. June-November 1886. Vol. V. December 1886-May 1887. Vol. VI. June-November 1887. London: Elliot Stock, 1885-1887.

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The earlier of the two journals here indexed, *THE BIBLIOGRAPHER*, was edited by Mr. Henry B. Wheatley, with the object to offer, "firstly, the production of fresh information in a convenient and easily accessible form; secondly, the giving an account of what is passing in the bibliographical world; and thirdly, the formation of a medium of communication between those interested in old books." After three years it was discontinued, but as the editor states in his preface to the last volume, "it can scarcely be said to die, for from its ashes will rise a magazine more popular in its objects and scope"; this magazine was *BOOKLORE*, which in its turn was discontinued after three years. The publisher of the two magazines, Mr. Elliot Stock, published from 1888 to 1894, inclusive, another journal of the same kind, called *THE BOOKWORM, AN ILLUSTRATED TREASURY OF OLD-TIME LITERATURE*. But though devoted to the same subject as the other two, the treatment is so different that it was deemed better not to include it in this index.

The index herewith offered covers only the *articles*, not the notes and book reviews. The compiler had hoped to give a much fuller index to the authors of the articles, and an attempt was made to enlist the co-operation of a gentleman in England in order to disclose the authorship of the many anonymous articles. This attempt failed, however.



# INDEX TO THE ARTICLES IN "THE BIBLIOGRAPHER" AND "BOOK-LORE."

BIBLIOGRAPHER, Vols. I-6; BOOK-LORE, Vols. I-6; LONDON, 1882-1887.

Compiled by A. G. S. JOSEPHSON.

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### BIOGRAPHICAL AND BIOBIBLIOGRAPHICAL—INCLUDING BIBLIOGRAPHIES OF AUTHOR'S WORKS AND ACCOUNTS OF INDIVIDUAL BOOKS.

#### ABC.

*Bradshaw, H.* The ABC. [On the ABC as an authorized school book in the sixteenth century. From a paper read before the Cambridge Antiquarian Society.] . . . . . B. II: 133-135

#### Ant and the nightingale.

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#### Aspland, Alfred.

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#### Authentic historical memoir.

*Westwood, T.* An American rarity in angling literature. [An authentic historical memoir of the Schuylkill Fishing Company. Philadelphia, 1830.] B. I: 23-25

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*Cooke, William.* Bayly's Practice of piety. [List of the various editions.] . . . . . B. V: 5-8  
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#### Biblia pauperum.

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- Cromwell, Oliver.** 1742-1821.  
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### DISCOVERED ERRATA :

- Part I. p. ii., col. 2 : **Haghen**, Godfrid van der, read **Godfried**.
- p. v., col. 1 : **Vatsayana**. *Shelsa*, E. H., read *Shebsa*.
- Part II. p. v., col. 2 : **England**, add: The bibliography of Devonshire. B. II : 95-97.
- p. vii., col. 1 : **English Libraries**, first entry: *Borne, Lord Charles*, read *Bruce*.  
**Ancient and Oriental Libraries**, second entry: *Slater, I. Herbert*, read *J. Herbert*.
- p. vii., col. 2 : **Book collecting**, add: Thackeray collectors. BL. I : 152.
- p. viii., col. 1 : **Manuscript and autographs**, eighth entry: *Maway, W. D.*, read *Macray*.
- p. viii., col. 1 : **Miscellaneous**, sixth entry: *W[all]*, C. B., read C. H.
- p. viii., col. 2 : **Poetry**, *Saint-Marthe*, [*Pierre Gaucher, called*] *Sievole de*, read *Scévole*.
- Addenda to Part I. p. viii., col. 1 : **Almanach du Diable**, *Plomer, Henry L.*, read *Henry R*.
- p. viii., col. 2 : **Wilkins, John**. *Gray, G. J.*, the page reference should be on the line below, not above the title.
- p. viii., col. 2 : **Whole duty of man**. *Baily, John E.*, read *Bailey*.

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